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The PRINCIPLES of HARMONY,

Containing

A Complete & Compendious Illustration of the

Theory of Music,

on a

NEW & ORIGINAL PLAN,

In which every Part of that Science from its most

Simple to its highest Branches,

IS

PROGRESSIVELY EXHIBITED,

and so arranged as to render the Whole familiar to the

General Capacity of Students

on the

Piano Forte,

BY

J. RELFE,

Musician in Ordinary to his Majesty.

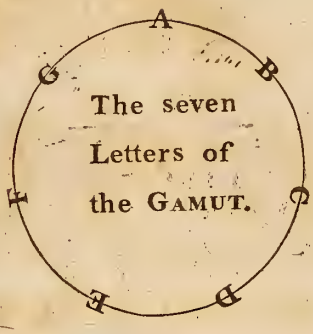
A Course of Exercises in Skeleton, with appropriate Rules and Examples accompanies this Work, to enable Pupils by writing on each Branch of the Science to familiarize the whole, and in order to correct such Errors as may occur a Key is annex'd containing the Exercises in their complete State, by the help of which the Student may detect every fault, and without further Instruction attain a complete knowledge of the Theory of Music.

LONDON,

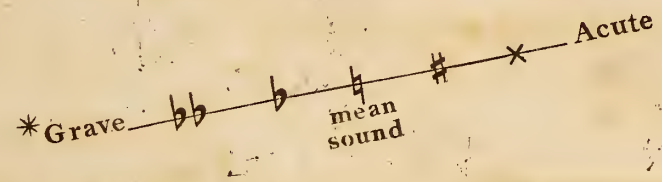
Printed for the Author, Camberwell, Sold by J. Hatchard, 190, Piccadilly; and most other Publishers.

1817.

INTRODUCTORY OBSERVATIONS.



In Modern Music five different Characters are occasionally applied to each Letter of the Gamut, by which its precise degree of gravity or acuteneſs in the Harmonic System is marked.



On the Piano Forte the above Characters are expreſsed on the following plan.

The ♮ (Natural) is always represented by a white Key.

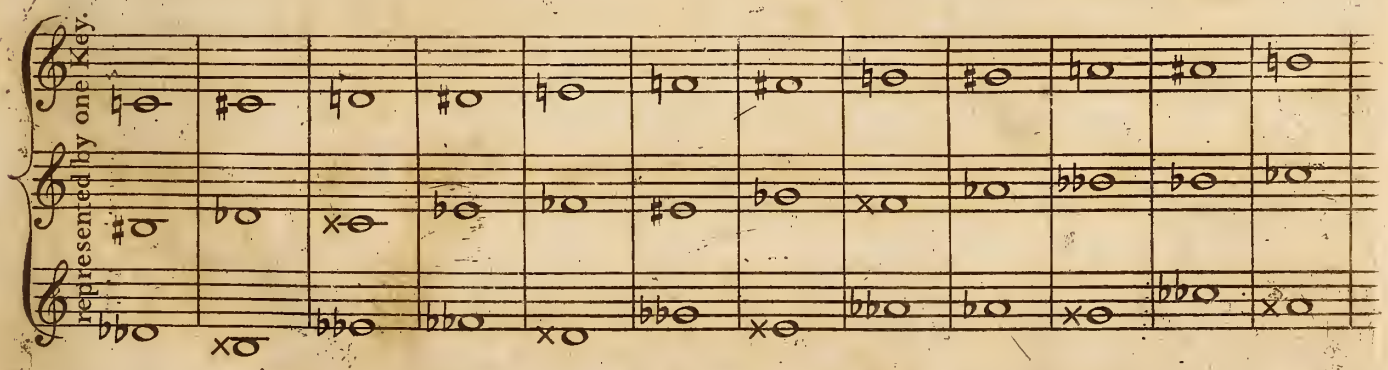
The ♯ (Sharp) is represented by the next Key to the ♮ ascending.

The ♭ (Flat) is represented by the next Key to the ♮ descending.

The × (Extreme or double Sharp) is represented by the next Key to the ♯ ascending.

The ♭♭ (Extreme or double Flat) is represented by the next Key to the ♭ descending.

The twelve Keys in the Octave of the Piano Forte are made sufficient to expreſs the ſeven Letters of the Gamut in their five different Characters, on the plan exhibited in the following Table, in which each Column shews the different Notes represented by one Key.



It must be observed that these sounds which in a practical view appear to be one and the same, are distinct and unconnected in the Harmonic System, as will hereafter be proved.

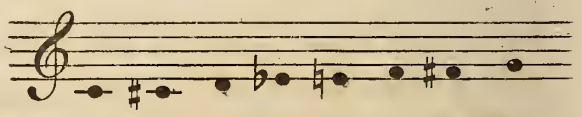
*This and other schemes used in the following pages are not intended as Diagrams exhibiting a mathematical proportion of sounds (as it is well known that Keyed Inſtruments on the present Construction are incapable of expreſsing ſounds on ſuch principle) but as Illuſtrations best ſuited to the nature of the Inſtrument, as well as that of the preſent work.

Essay I.

On the TONE and SEMITONE.

The smallest degree of sound the Piano Forte expreſses is a Semitone, which is repreſented by moving from one Key to that immediately following.

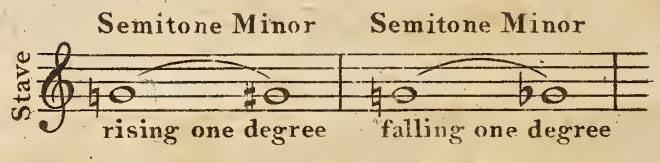
EXAMPLE of SEMITONES ascending



SEMITONES are of two Natures, MAJOR, and MINOR.

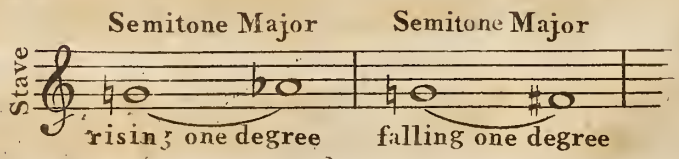
A Semitone is said to be Minor, when without changing its situation on the stave, it is made to rise or fall one degree on the Instrument, by means of a new Character being prefixed to it.

EXAMPLE



A Semitone is said to be Major, when in rising or falling a degree on the Instrument, it changes its situation on the stave.

EXAMPLE

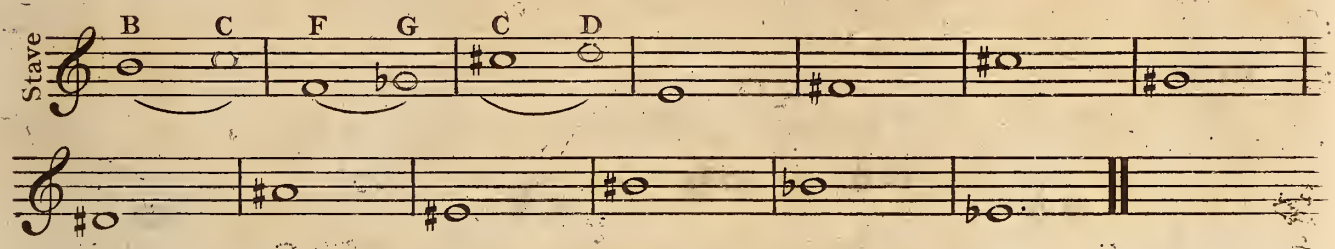


EXERCISES ON MAJOR SEMITONES.

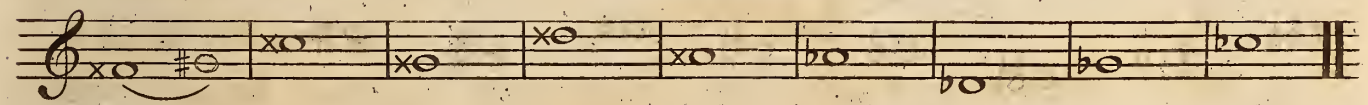
Represent the Semitone to the Note given by writing one Note in each Bar agreeable to the following rule.

* **RULE.** ascend one degree on the Instrument, and expreſs such note one Letter higher on the stave, in the manner exemplified in the first three Bars.

LESSON 1. Semitones ascending

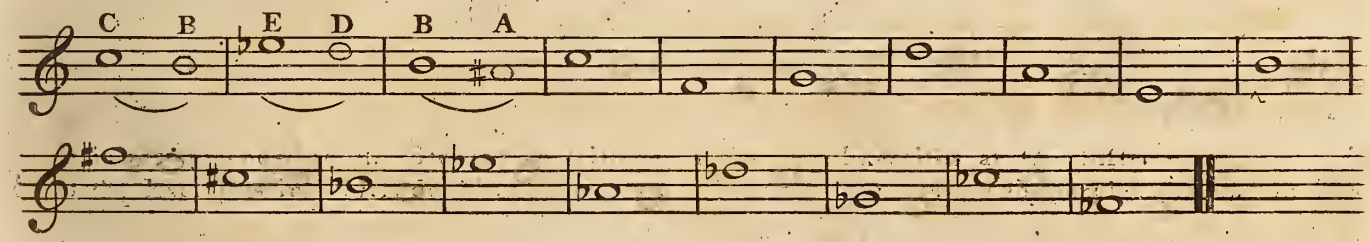


+ LESSON 2. In which double Characters (× ♭♭) are used to expreſs the Semitone Rule as before

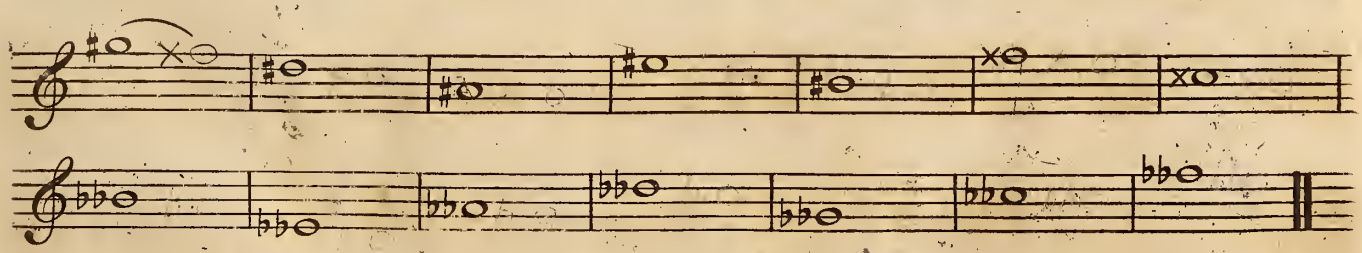


× LESSON 3. Semitones descending

RULE. Descend one degree on the Instrument, and expreſs such note one Letter lower on the stave in the manner exemplified in the first three Bars.



LESSON 4. In which double Characters are used to expreſs the Semitone. Rule as before.



* It is recommended to the Student to write the following Exercises at the Instrument.

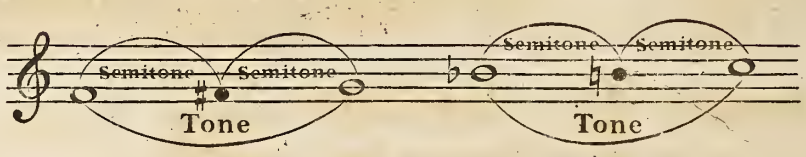
+ If the Exercises in which double Characters are introduced are found to perplex the Student they may for the present be passed by.

EXERCISES ON TONES.

The next degree of sound to a Semitone is a Tone.

A Tone is a distance composed of two Semitones.

Example

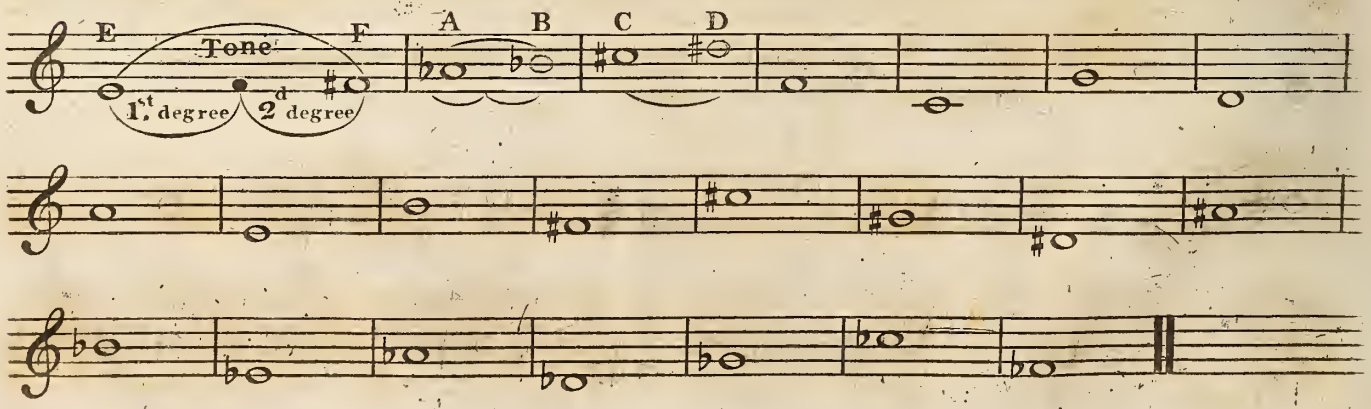


LESSON I.

Tones ascending

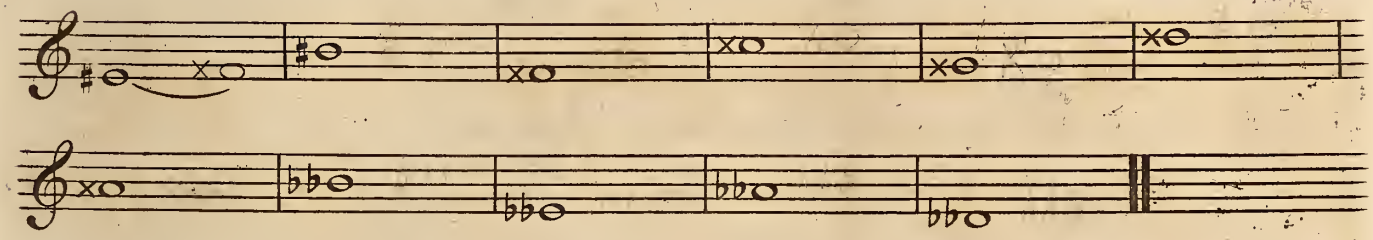
Represent one Tone from the note given agreeable to the following rule

RULE. Ascend two degrees (or Semitones) on the Instrument, and expreſs such note one Letter higher on the Stave, in the manner exemplified in the first three Bars.



Lesson 2.

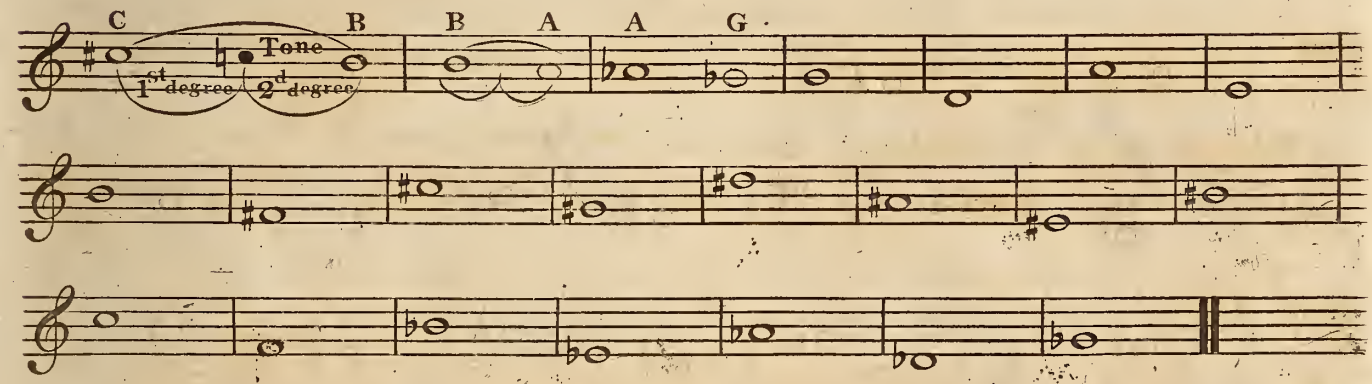
In which double Characters are used to expreſs the Tone, the Rule as before.



Lesson 3.

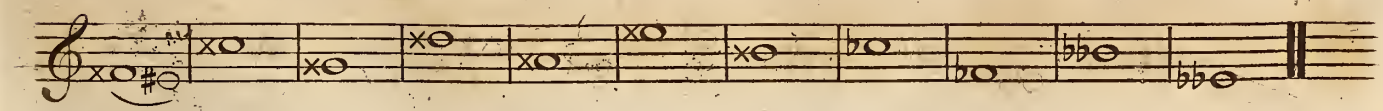
Tones descending

RULE. Descend two degrees on the Instrument and expreſs such note one Letter lower on the Stave, in the manner exemplified in the first three Bars.



Lesson 4.

In which double Characters are used to expreſs the Tone, the Rule as before.



END OF FIRST ESSAY.

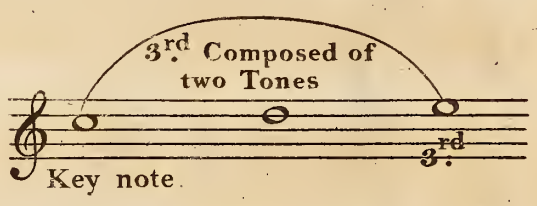
Essay II.

This **Essay** treats on the manner of ascending or descending by a certain order of Tones and Semitones (called the **Diatonic order**) from the given (or Key) note to its Octave, by which Order all the Sharps or Flats peculiar to such Key note are determined.

The notes contained within the Octave constitute (what is called) the **Scale** of such Octave, which **Scale** takes its name from the Key note, with which it begins and ends.

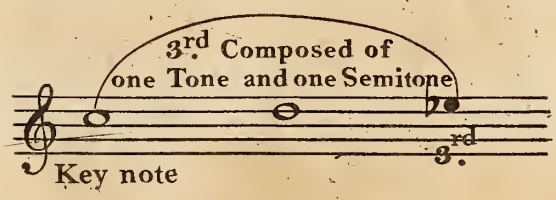
The **Scales** are of two sorts **Major**, and **Minor**, so denominated from the nature of their third, when the third note of the **Scale** is two Tones distant from the Key note, the **Scale** is said to be **Major.**

EXAMPLE C Key Major Scale



When the third note of the **Scale** is one Tone and one Semitone distant from the Key note, the **Scale** is said to be **Minor.**

EXAMPLE C Key Minor Scale

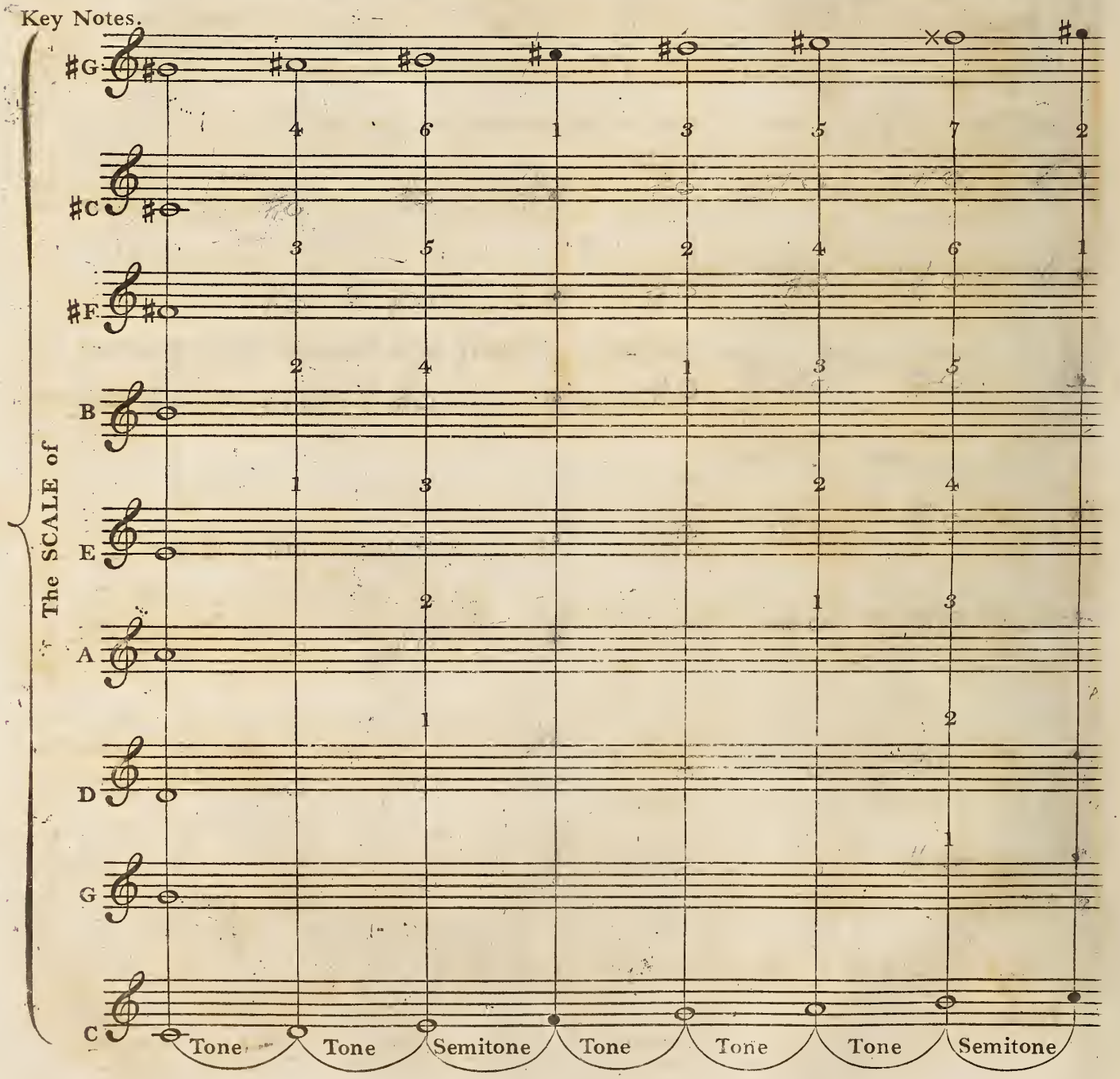


EXERCISES ON THE MAJOR SCALES.

WRITE the seven ascending notes of each Scale, using such Sharps or Flats as will be found to arise by attending to the Rule given on the next Page.

Place each note on the perpendicular Line drawn down the Page. Expreſs the Semitone by a small black note.

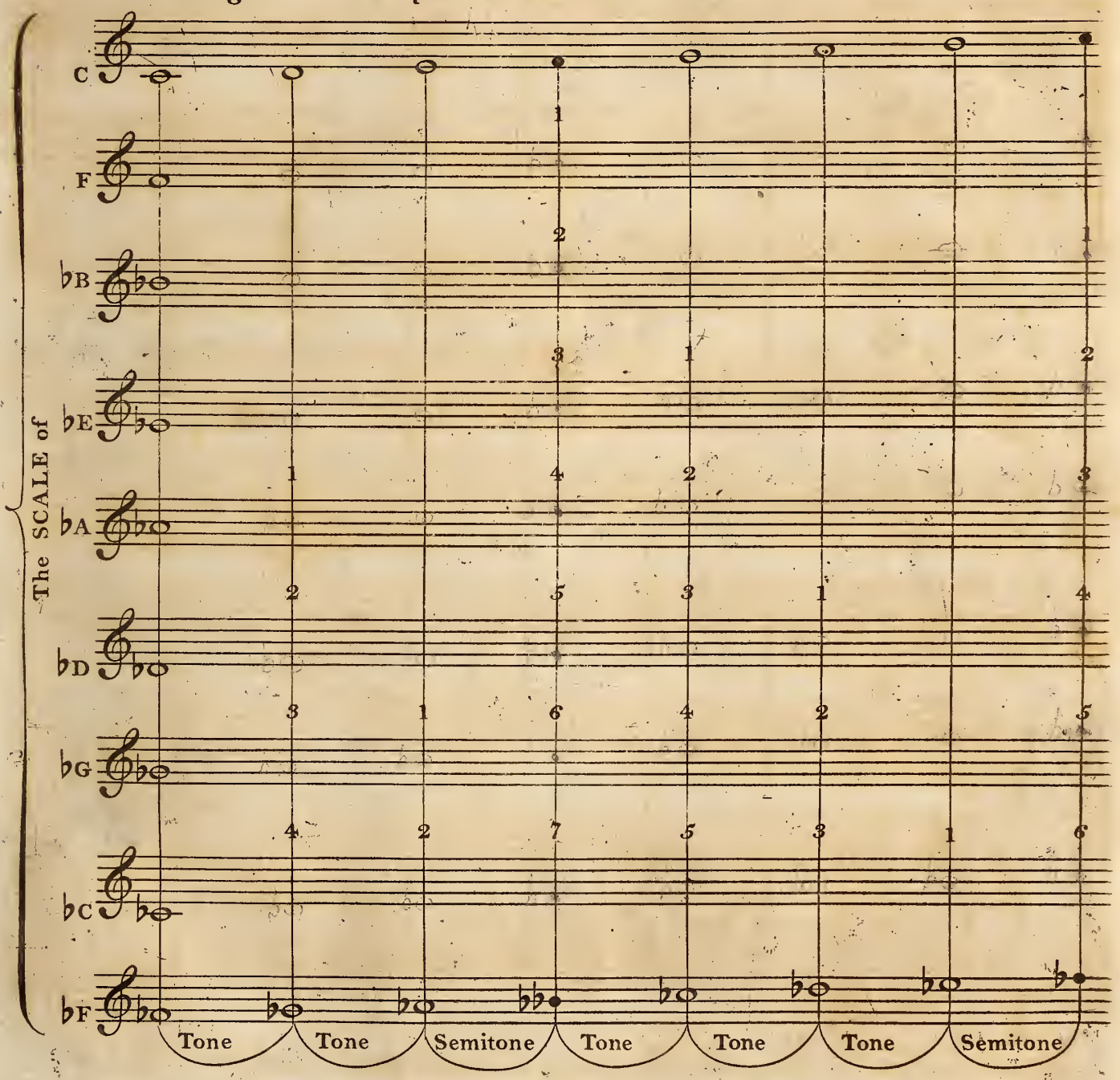
The figures placed over certain parts of the Stave shew the order of the Sharps.



RULE. for discovering the Flats or Sharps belonging to any Key in a MAJOR SCALE.

ASCEND from the given (or Key) note in the following order, Two Tones and one Semitone Three Tones and one Semitone. agreeable to the Example given in the upper and lower Lines of these Pages, the notes must proceed in Alphabetical order.

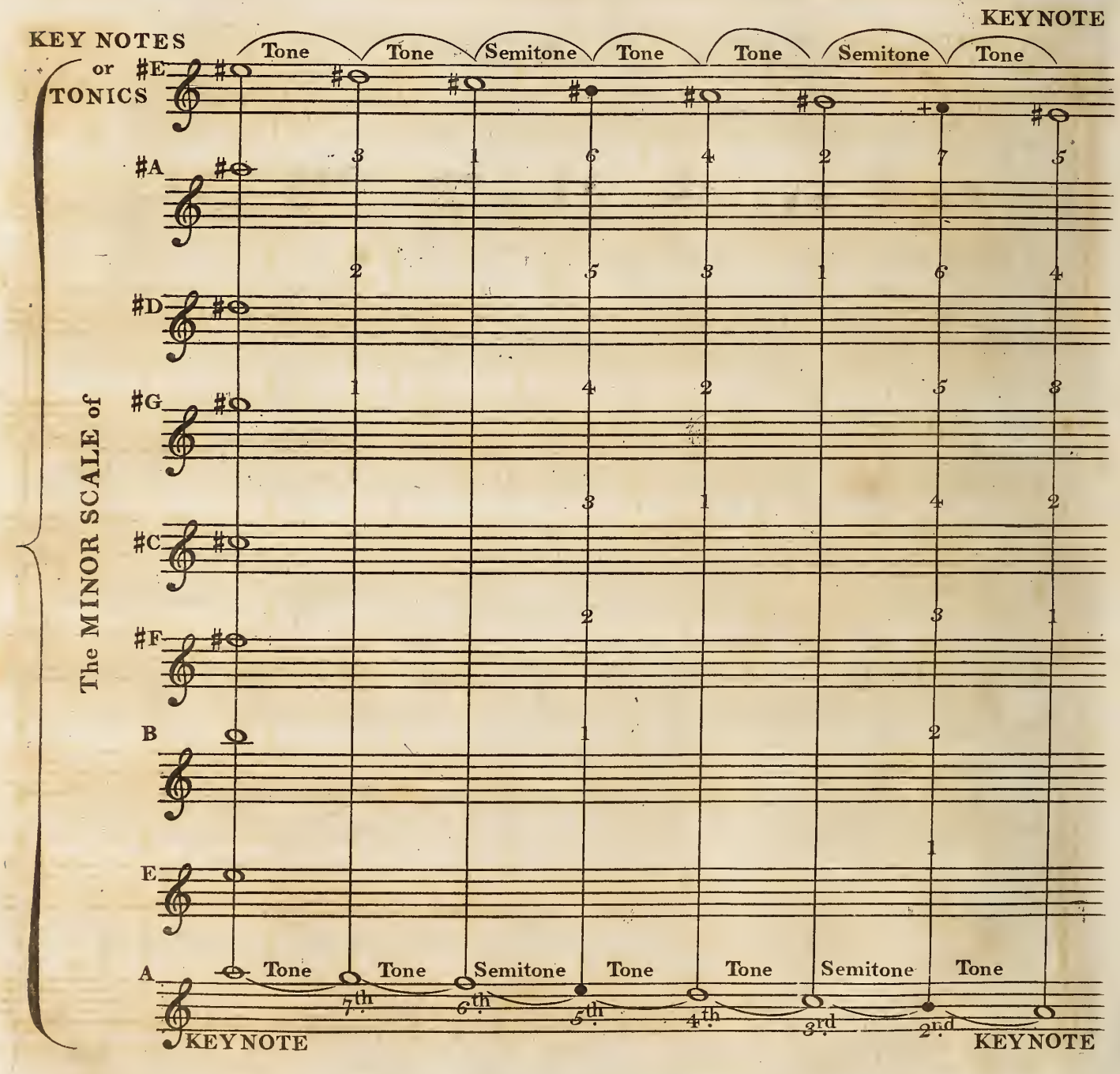
The figures shew the place and order of the Flats.



EXERCISES ON THE MINOR SCALES.

WRITE the seven **Descending Notes** of each **Scale**, using such Sharps or Flats as the **Rule** given on the next Page requires.

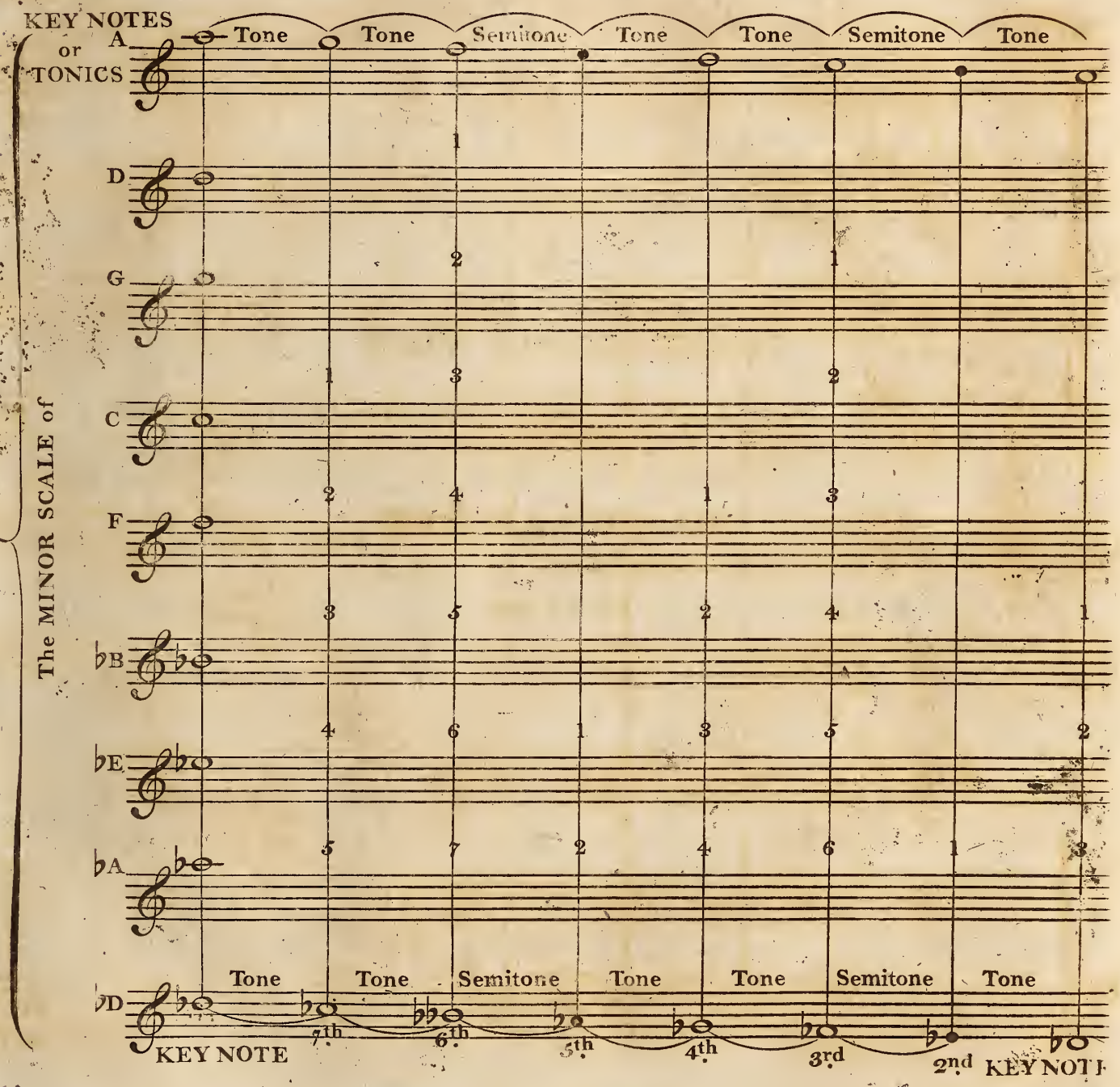
Place each Note on the perpendicular Line drawn down the Page. Express the Semitone by a small note.



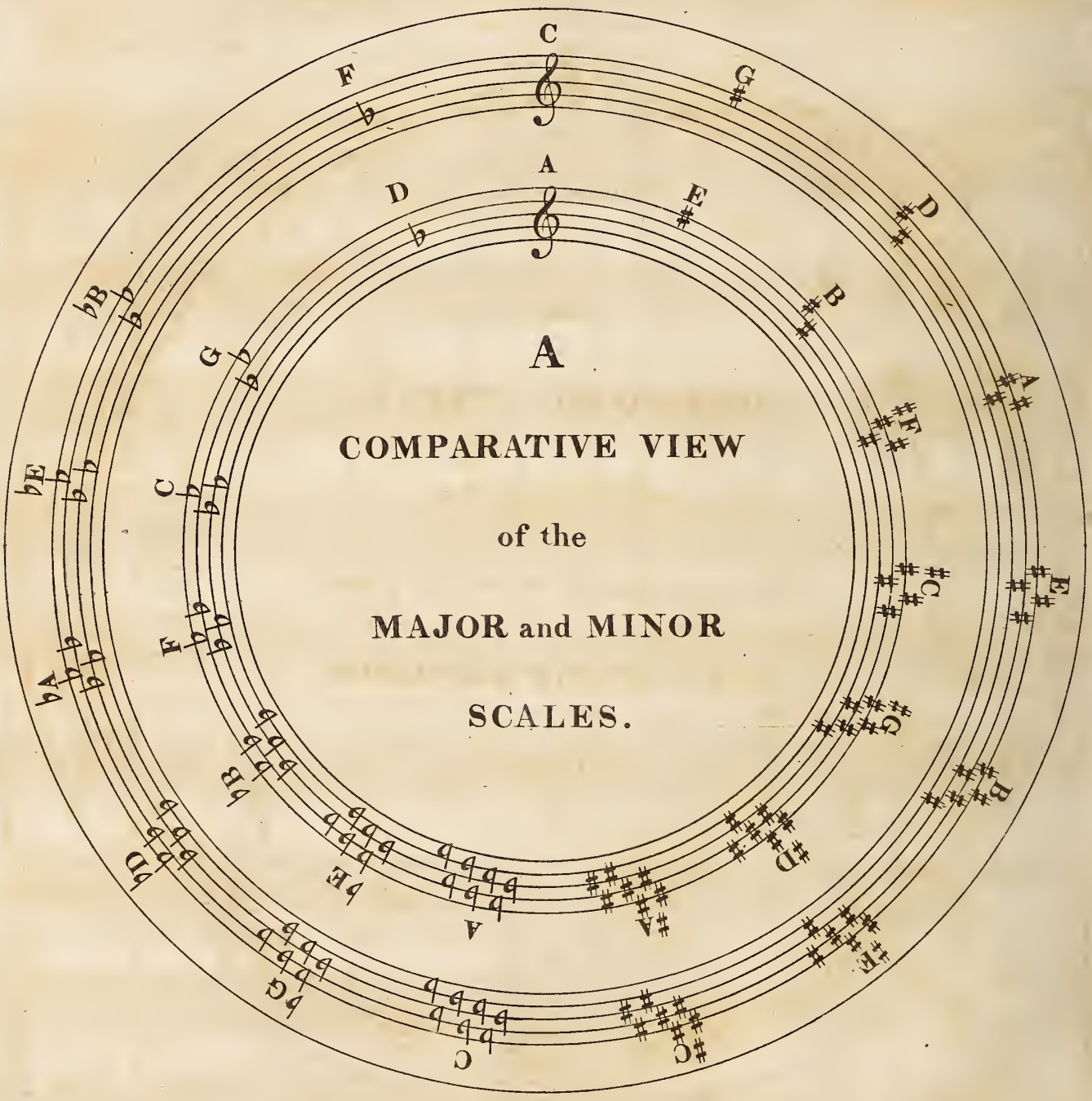
The ascending order of these Scales requiring some elucidation connected with Harmonic Principles, cannot conveniently be introduced, till such Principles have been suitably defined.

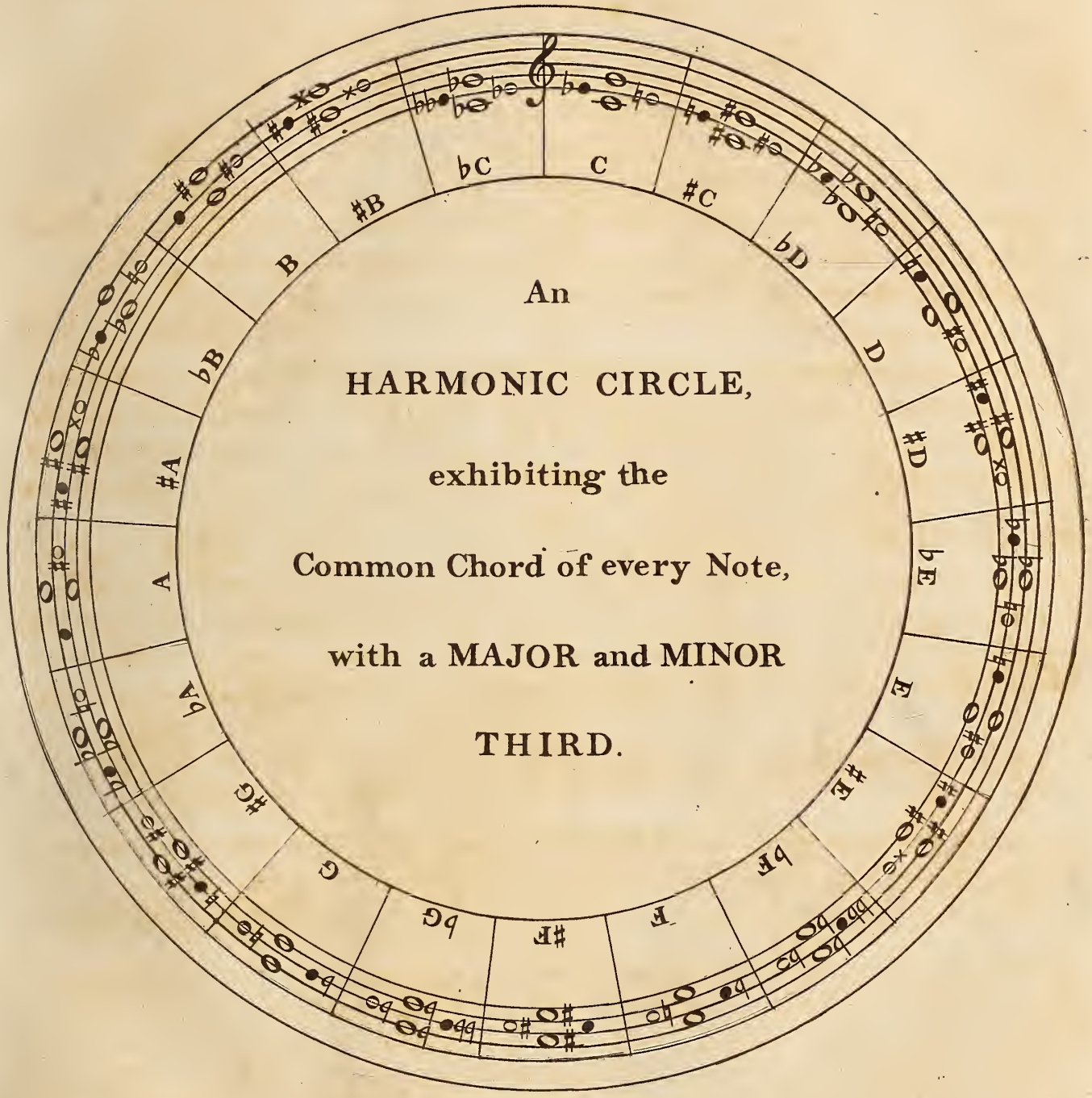
RULE. for placing the Flats or Sharps of the **MINOR SCALES.**

DESCEND from the Key note (or Tonic) in the following order, Two Tones and one Semitone, Two Tones and one Semitone, one Tone. Reversing the Alphabetical order.



The outward CIRCLE represents the MAJOR SCALES
The inward CIRCLE represents their relative MINOR SCALES





An

HARMONIC CIRCLE,

exhibiting the

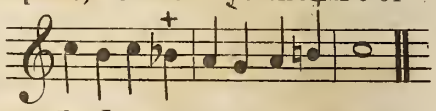
Common Chord of every Note,

with a MAJOR and MINOR

THIRD.

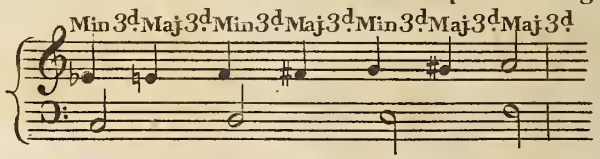
Further Observations on the Origin, Properties and Powers of the foregoing Major and Minor Scales.

These **Systems** being only simple deductions from natural principles of resonance having their Origin in one Principal Sound or Generator, that of the **Tonic**, into which they may clearly be resolved (as will be proved in a future part of this work) cannot but furnish a succession of sounds, of the most natural and agreeable order. Each Octave contains within it all the materials for producing those striking and varied effects which are peculiar to the powers of Harmony, and in a judicious management of these materials, rests the whole science of **Music**. If you exceed the limits of one Octave, you enter on another of the same order, and so on to a third, or fourth, each being only replicates, one of the other. As soon as you alter the prescribed order of the **Scale** by the introduction of any foreign sound, you remove out of such **Scale** or **Key**, to some other, of which the new sound forms a constituent part; herein lays the art of that branch of **Music** called **Modulation**. EXAMPLE.

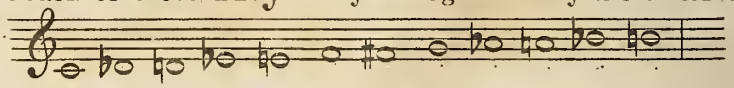


The first three notes of this Example are in **C. Scale Major Mode**, but as soon as the ♭B is introduced the **Scale** changes to F, of which **Scale** ♭B is a constituent part, and this **Scale** continues till ♮B restores the original **Scale** of C. The difference between the **Major** and **Minor Scales** consists in the varied disposition of their **Tones** and **Semitones**, but the striking Characteristic of each is formed by the peculiar nature of their **Thirds**.

Pieces of **Music** composed in the **Major Mode**, in general address the Ear in a Masculine Majestic or Sprightly strain, those of the **Minor Mode** speak a language Effeminate, Plaintive or Pathetic. Every **Major Scale** has a correspondent **Minor Scale** bearing the same characters, a comparative view of which is exhibited on Plate 12. By the interchange of the **Major** and **Minor Third** is produced another System of sounds called **Chromatic** proceeding in the Order of **Semitones**. Ex:



Every **Octave** is composed of twelve **Semitones**, each of which may be selected by the Composer for the **Key** of his **Piece**, and each of these **Keys** may be regulated by the order of the **Major** or **Minor Mode**.



The Order in which the **Sharps** and **Flats** are produced in these **Scales** deserves notice, by carrying the Eye up the last perpendicular line but one (or seventh note) of the **Major Scales** on Plate 8, the progression of the **Sharps** beginning on ♯F in G **Scale** and ending on B♯ in C♯ **Scale** is seen, in which order such of them as belong to the **Key** of a **Composition** are placed at the beginning of the piece Ex: by carrying the Eye down the perpendicular line running through the fourth note of the **Major Scales** on Plate 9. the progression of **Flats** beginning on ♭B in F **Scale** and ending on ♭F in ♭C **Scale** is seen, in which order such of them as relate to the **Key** of a **Composition** are likewise placed at the beginning of the piece. Ex:

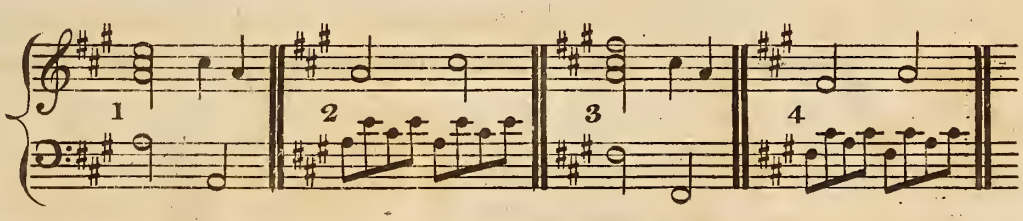
EXPLANATION and use of the CIRCULAR DIAGRAMS on Plate 12 and 13.

These **Schemes** are given to enable the Student to determine the **Key** and **Mode** in which any Piece is composed, and are to be used in the following way. First observe the number and situation of the **Sharps** or **Flats** placed at the beginning of the **Composition**, then look for the same in the outward Circle of **Major Scales**, obſerving the Letter placed over them; next look for the same **Sharps** or **Flats** in the inward circle of **Minor Scales**, regarding in like manner the Letter connected with them; for Example, ſuppoſing the **Composition** to have ♯♯♯ in the **Major Circle** you find A affixed to them, and in the inward or **Minor Circle** ♯F, this proves the **Composition** to be either in the **Key** of **A, Major Mode**, or ♯F, **Minor Mode**, but which of these Modes is to be determined by the **Harmonic Circle** in the following manner.

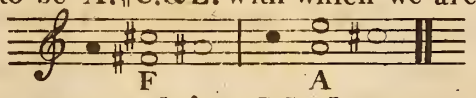
METHOD of determining the Mode by the HARMONIC CIRCLE.

In this Circle consisting of twenty one Letters, each Letter is exhibited combined with its **Major** and **Minor Third** and **Fifth**. the principal Letter and its fifth, being considered as fixed ſounds, are represented by two Semibrieves in ſtrong Characters, the fifth placed imme-diately over the Principal, thus the third being a variable ſound of two natures, **Major** and **Minor**. the **Major** is represented by a Semibrieve in a faint Character, on the right side, and the **Minor** by a small black note on the left thus for the purpose of determin-ing the Mode, we must bring the two Letters before ſpoken of A, & ♯F, to this **Circle**, examine the notes combined with each of them, and compare ſuch notes with those employed at the be-ginning of the **Composition**.

EXAMPLE



Supposing the notes of the **Composition** to be those given in **Example 1.** we there dis-cover the notes employed to be A. ♯C. & E. with which we are to Compare these notes taken from the **Harmonic Circle**



which comparison proves the **Composition** to be in **A Key, Major Mode.** The same of **Ex: 2.** which contains the same notes disposed in a different order. Again, ſuppoſing the notes of the **Composition** to be those given in **Ex: 3.** we there discover ♯F. A. & ♯C. with which we are to compare the above mentioned notes of the **Harmonic Circle**, we thereby discover that they agree with ♯F, its **Minor** 3rd A, and its 5th ♯C, whereby the **Composition** is proved to be in the **Key** of ♯F **Minor Mode.** In the same manner the **Key** and **Mode** of any other Regular **Composition** may be discovered.

Essay III.

On Harmony

Having in the foregoing pages exhibited the **Diatonic** arrangement of the ſeven notes of the **Major** and **Minor Scales** in a way of Melody, or ſucceſsion of single sounds, we shall next proceed to shew the principles on which theſe sounds are combined so as to form **Harmony.**

In entering on this Subject, we shall take occasion to elucidate the firſt principles of reſonance, or Phenomenon of natural **Harmony** before ſpoken of, as on this Basis is eſtablished the whole ſyſtem of that Theory, which we have to offer.

Muſic, like all other human arts has advanced progreſsively to its preſent degree of improvement. ſome facts were at firſt diſcovered by accident, others were the reſult of reflection and inveſtigation; these being united and properly diſpoſed of, conſtituted a body of Science, which while it diffuses that light with which the labors of paſt ages have illumined it, invites ſucceſsive ones to give additional luſtre to its beams, either by irradiating it with further new and important discoveries, or developing it of that obſcurity which has hitherto pervaded the writings of the moſt ingenious Theorists.

The Principles of Resonance illuſtrated.

Sound, is that ſenſation which is produced on the auditive nerve by the vibrations of ſonorous bodies, and of which the air is the vehicle.* The ſtring of a musical Inſtrument being cauſed to vibrate, in ſtriking the air communicates similar vibrations to that element, which alternately condenses and relaxes, just in the ſame time as the vibrating ſtring departs and returns in performing its vibrations: the air again communicates the same vibrations to the Ear, and the ear transmits them to the mind.

There are evidently three respects in which ſounds admit of variation; from ſweet to harsh, from weak to ſtrong, and from grave to acute; The firſt of these properties depends on the peculiar quality of the Inſtrument by which the ſound is produced, the ſecond on the force of its vibrations, and the third on the degree of velocity with which ſuch vibrations are emitted: But beſides these, which are manifeſt qualities, there is one more important property peculiar to ſonorous bodies, which tho' in ſome degree of an occult nature is ſufficiently perceptible by an experienced ear, to be acknowledged among Musicians as exhibiting a phenomenon which Nature directs us to receive as the Basis of all the laws admitted into the ſyſtem of **Harmony.**

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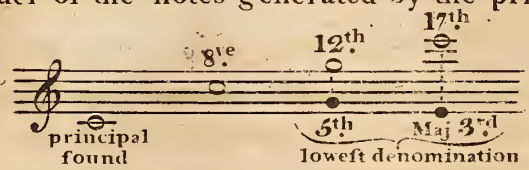
*This is evident from the tremor which founding bodies when cauſed to vibrate communicte to diſtant ones.

By causing the String of a musical Instrument to sound, we not only hear the essential tone of such string, but certain accessary sounds accompanying it, and these in a distinct and regular succession; the first sound it generates is that of its Octave, the next that of the Octave to its 5th or 12th and lastly the double Octave to its **Major** 3rd or 17th

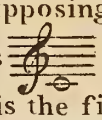
The order of the notes generated by the principal sound



These notes form what we call the **Harmonics** to the principal sound, which when reduced to their loweſt denomination ſtand in the relation of a 3rd 5th+ & 8th+ to ſuch ſound, in which relation we shall in general mention them in the ſucceeding part of this **Essay.**

These **Harmonics** always accompany every principal ſound, but the sharper ſuch ſound, the leſs sensible are our Ears of the **Harmonics.** the loweſt ſtrings of the **Violin** or **Violincello** are allowed to be the moſt favorable for this experiment.

Taking this Experiment for our Basis, we shall proceed to shew certain facts immediately depend-ant thereon; and others deduced from them equally certain, tho' more remote.*

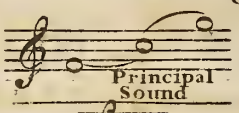
The firſt principle then, interwoven in this Experiment, is that which proves the relative connexion of ſounds, ſtanding in a greater or leſs degree of affinity, according to the order in which they are generated by the original ſound. Supposing to be the original ſound the firſt ſound generated by it in the way of resonance is  its octave; and this octave; is the firſt and cloſeſt connexion that ſubſiſts between ſounds, It is the firſt ſound that our Organs are impreſsed with, and led to the imitation of; It is the ſame as its Generator in every reſpect but that of acuteneſs, which property it poſseſses in an exact double degree, as can be proved by geometrical demonſtration: So absolutely does nature demand this exact proportion to ſubſiſt in the **Harmony** of the Octave, that whereas in all other **Harmonys** the Ear will endure ſome variation from that degree of gravity or acuteneſs neceſsary to its perfection, the leaſt alteration in this is intolerable; It admits of no other consideration either in itself or its connexions, but that of a representative of its principal or Generator.

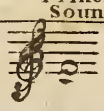
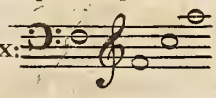
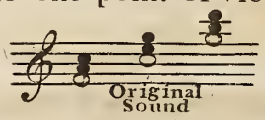
+An 8th is a diſtance compoſed of 5 Tones and 2 Semitones

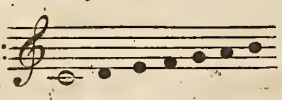
+A 5th is a diſtance compoſed of 3 Tones and 1 Semitone

*Where it neceſsary to urge any thing further in favor of admitting this as a radical principal, we might do it on the ground of universal experience, which proves the peculiar aptitude our organs have for relishing this order of ſounds, which organs communicate a greater or leſs degree of pleaſure to our minds, in proportion as the Harmony which affects them is more or leſs connected, on the principle herein propoſed: These effects we are bound to aſcribe to the unſpeakable goodneſs of the Great Creator of nature, who has so regulated all his works both for the corporeal and intellectual enjoyment of man that every object of ſenſe is endowed with qualities peculiarly ſuited to the gratifying of it, and of properties, which the mind may receive equal pleaſure in investigating.

The next ſound generated by the primative is that of its 12th or 5th The 5th differs materially from the Octave, chiefly with respect to the variety of its **Harmonics** from those of the original as on applying to this ſound the principles of resonance, it yields two ſounds not found in the former **Harmony** D & B.

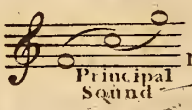
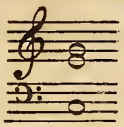
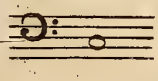
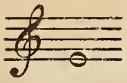
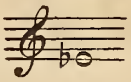
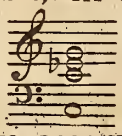
Now as we are taught by the natural principles of resonance, that the 5th forms the neareſt relation to that of the octave, it is evident that every principal ſound muſt have two others immediately connected with it in that relation, the one which forms a 5th to it, and that to which the ſame principal ſound forms a 5th or in other words, that ſound which it generates, and that by which it would be generated on the ſame principles Ex: 

This consideration therefore naturally leads our enquiry to the produce of the note  which note on having the principles of resonance applied to it, yields besides its octave or repreſentative, C and A Ex:  Having proceeded thus far, before we take notice of the 17th or 3rd **Major**, (the laſt **Harmony**, generated by the principal) we will remark the reſult of the foregoing inveſtigation, for which purpose we will bring forward into one point of view, the three principal ſounds before mentioned, with their **Harmonics**, thus 

On examining these **Harmonys**, we shall find contained in them the ſeven notes of C **Scale**, besides replicates of the Principal Sound or **Tonic** and its 5th Nature dictating thereby, the ſuperiority of theſe two ſounds over the reſt. Theſe ſounds being arranged in **Diatonic order** produce a ſucceſsion of Melody the moſt natural and agreeable; which ſucceſsion is called the **Major Scale**. EX:  From hence we prove that Melody is the offspring of **Harmony** and not **Harmony** of **Melody**.

The laſt thing we have to account for in this **Essay** on the principles laid down, is the Origin of the **Minor Scales**, which we shall now attempt to prove in a way of analogy with those of the **Major**, The latter were proved to ſpring from the natural principles of resonance in a way of

connection with the 5th. These will have for their Basis that of the 3rd the laſt found generated by the principal note; and as this ſound is more diſtant from its Generator than the 5th. ſo is this **Mode** which is eſtabliſhed thereon, leſs natural, and agreeable in its effect.

To elucidate this part of our ſubject, we muſt again recur to the natural Phenomenon of resonance first spoken of. as it was before obſerved with reſpect to the 5th. that if the principal or primative ſound generated this 5th. and thereby pointed out the natural connexion ſubſiſting between ſounds forming ſuch Interval, that a ſimilar connexion muſt ſubſiſt between ſuch principal ſound and that note by which it would be generated; if ſuch note were caused to ſound: Ex:  now by pursuing a similar method with respect to the 3rd. & 5th. that is  we shall obtain the desired end. This E and G having C for their common generator to which they ſtand originally related as a 12th. and 17th. are thus brought in connexion, but it is evident that independent of the original ſound or common generator C, that no connexion can ſubſiſt between them on the aforementioned principles of natural resonance; neither of them having the innate property of generating the other: This question than arises. Can we by any modification so apply the original principles of resonance to either of these ſounds, that one of them shall generate the other, and that independant of their first common generator  ? **We can.** It is evident that by lowering the original 3rd  one **Semitone**; that is making it  it will produce as its 17th. or **Major third**, which modified note, and its product, will both **Harmonize** very agreeably as experience proves with the original ſound thus  Hence, in a way of analogy by which alone researches of this kind can be conducted, we account for the origin of the **Minor Mode**, which **Mode** directs that Syſtem or **Scale** of ſounds exhibited on Page 10.

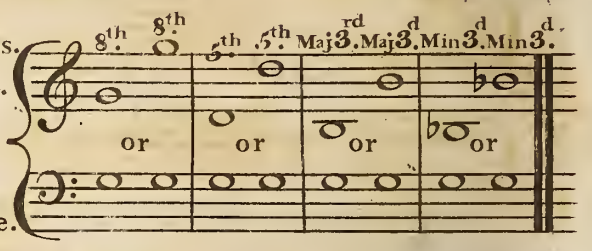
EXERCISES ON THE HARMONIC TRIAD
OR
PERFECT COMMON CHORD.

This **Combination** is formed by the Intervals of a 3rd. 5th. and 8th. from the Principal found or Baſs note.

The 8th. is an Interval composed of 5 Tones and 2 Semitones.
The 5th. is an Interval composed of 3 Tones and 1 Semitone.

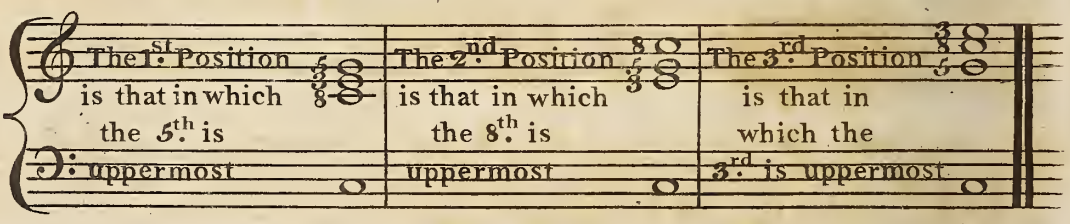
EXAMPLES

The **Major** 3rd. is an Interval composed of 2 Tones.
The **Minor** 3rd. is an Interval compo.d of 1 Tone and 1 Semitone.



From these Examples it may be obſerved, that these **Harmonics** do not change their denomination on being transposed to a distant octave.

This **Combination** is used in 3 different Positions or Inversions.



The **Roots** or **Principal notes** being given in the Baſs, the Student is required to write the **Harmony** of the 3rd. 5th. and 8th. in the Treble.

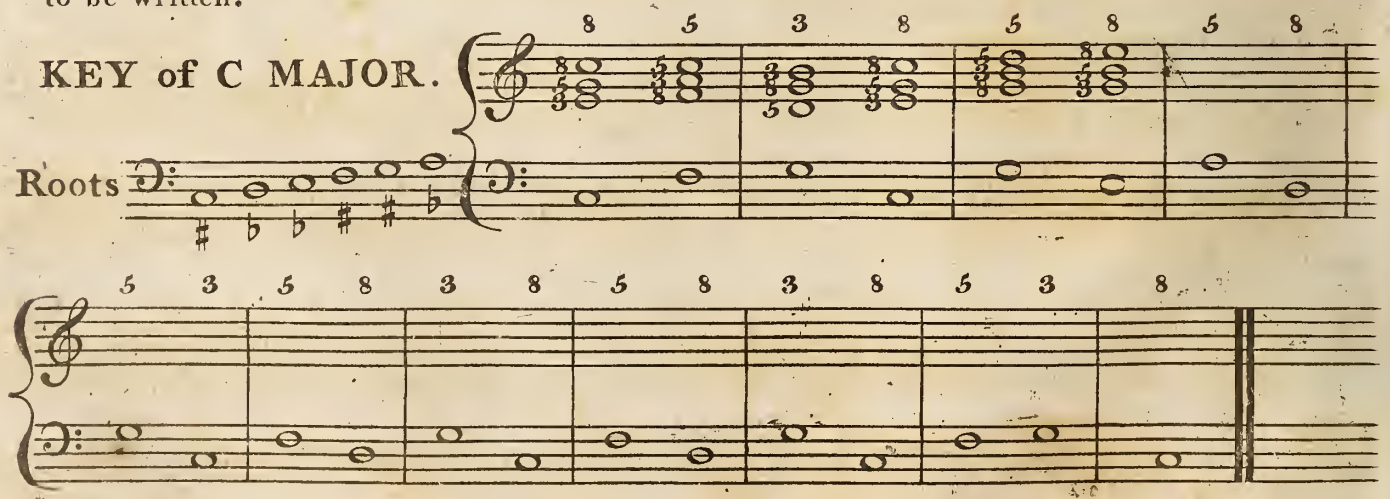
The upper figures of the Positions in which the **Harmonys** are to be written, are placed over the Treble Stave.

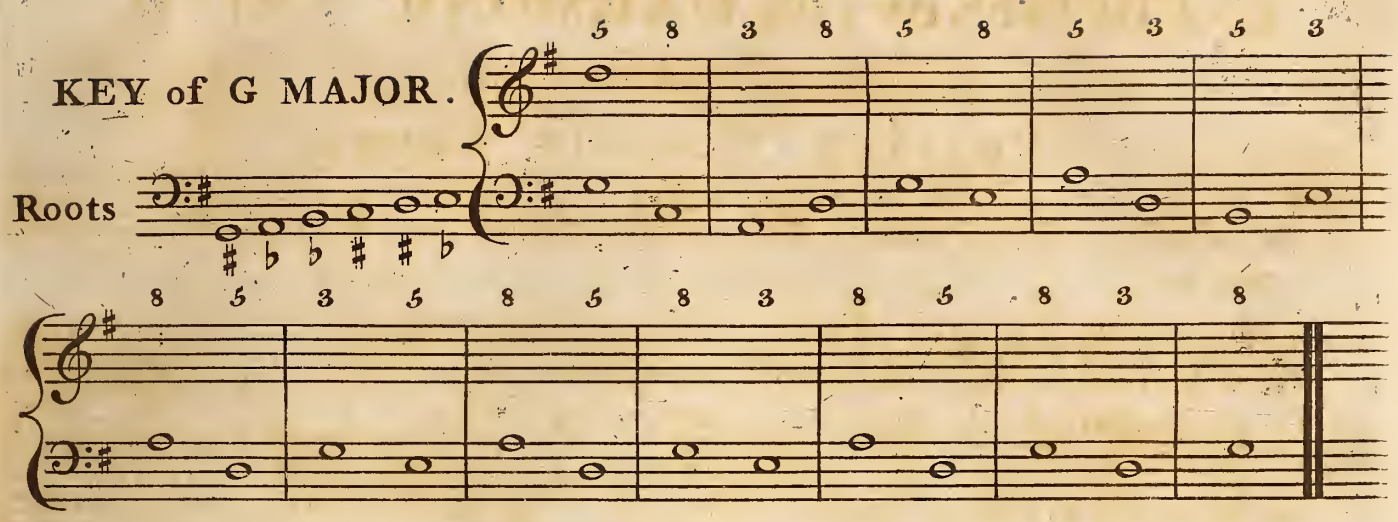
The Sharps and Flats placed under the **Roots**, shew the nature of the Thirds which the **Harmonys** require: by a ♯ is signified a **Major** 3rd. by a ♭ a **Minor** 3rd.

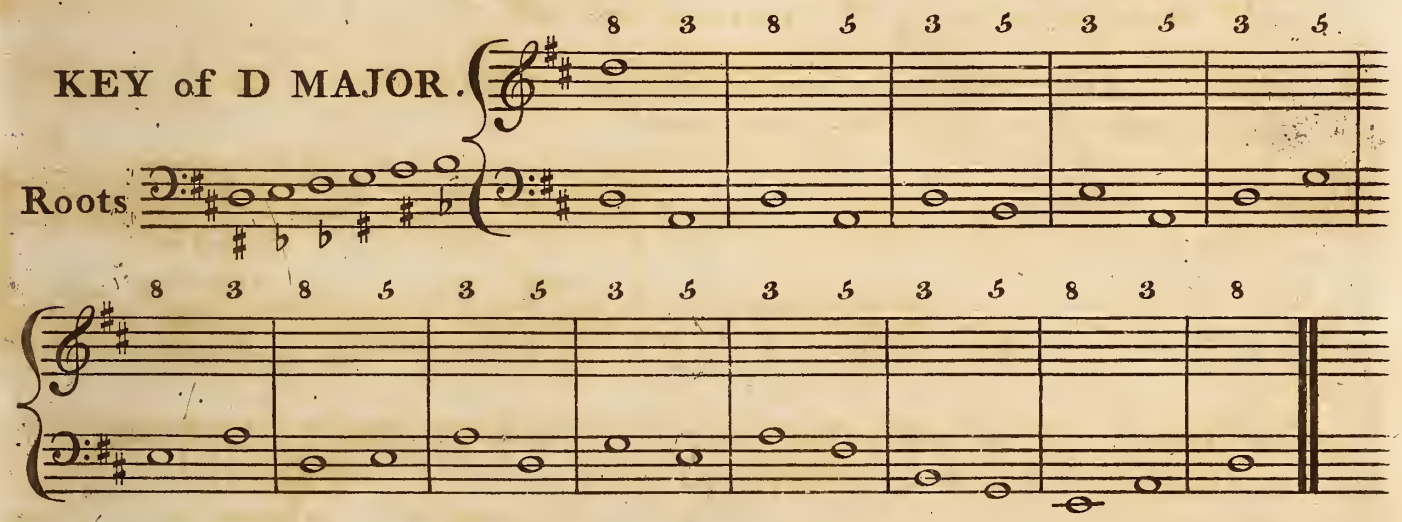
In the first three Bars are given an Example of the manner in which these **Exercises** are to be written.

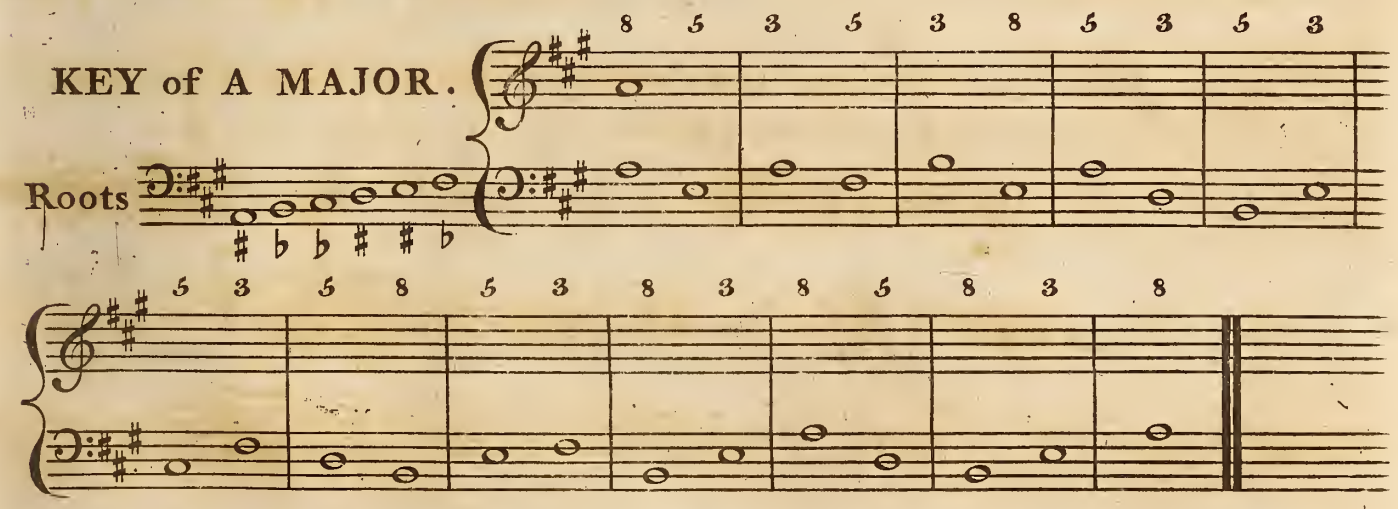
KEY of C MAJOR.

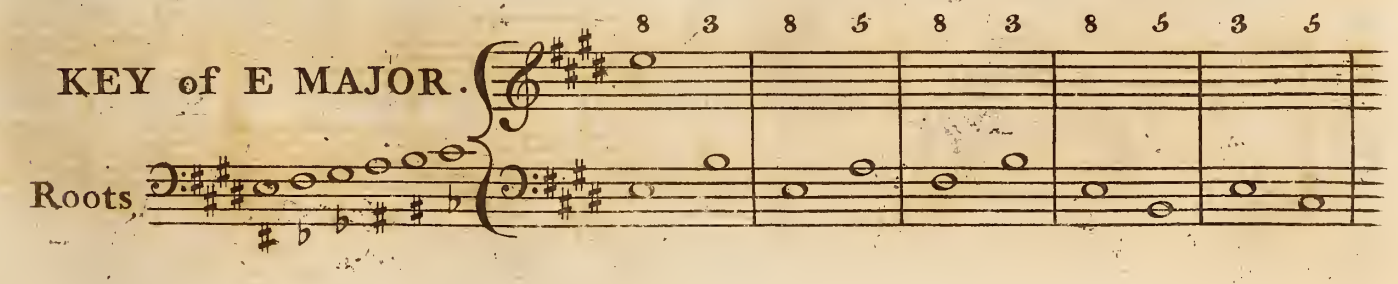
Roots

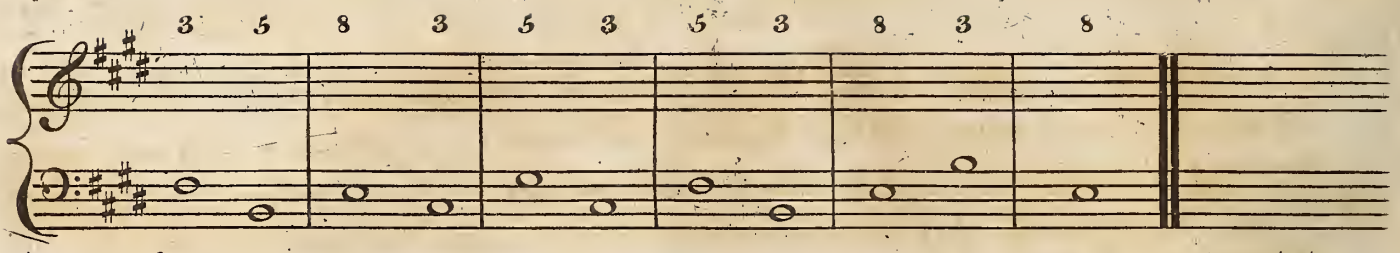



KEY of G MAJOR.
Roots
5 8 3 8 5 8 5 3 5 3
8 5 3 5 8 5 8 3 8 5 8 3 8


KEY of D MAJOR.
Roots
8 3 8 5 3 5 3 5 3 5
8 3 8 5 3 5 3 5 3 5 3 5 8 3 8

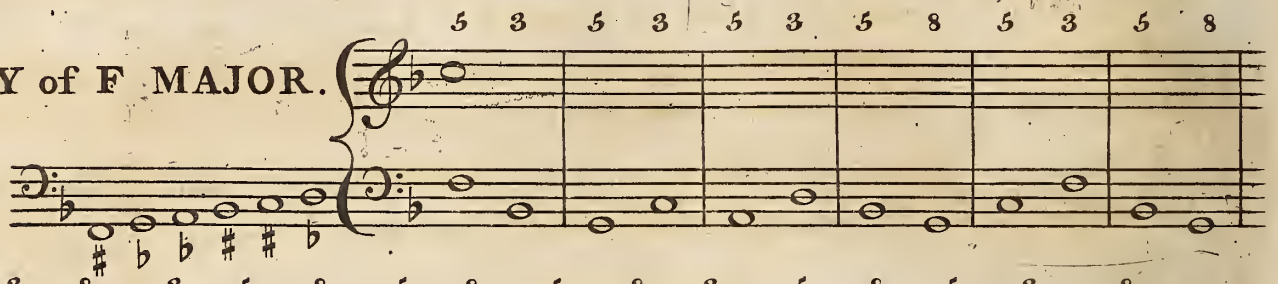

KEY of A MAJOR.
Roots
8 5 3 5 3 8 5 3 5 3
5 3 5 8 5 3 8 3 8 5 8 3 8

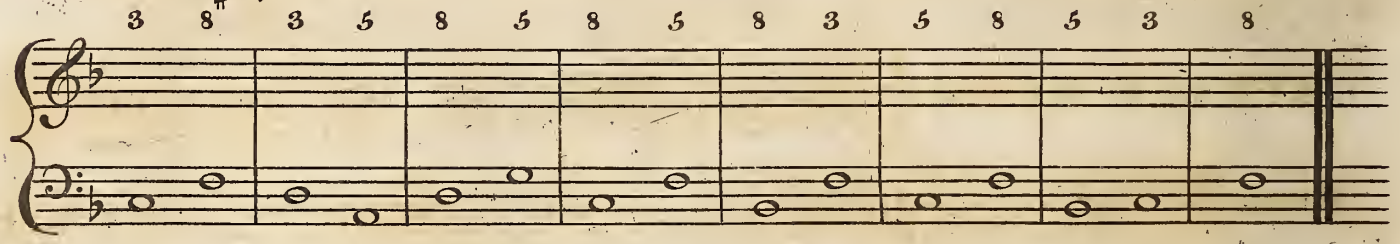

KEY of E MAJOR.
Roots
8 3 8 5 8 3 8 5 3 5



KEY of F MAJOR.

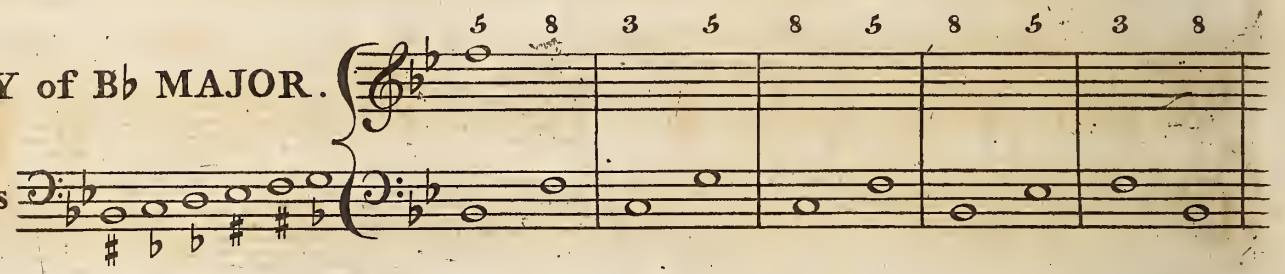
Roots

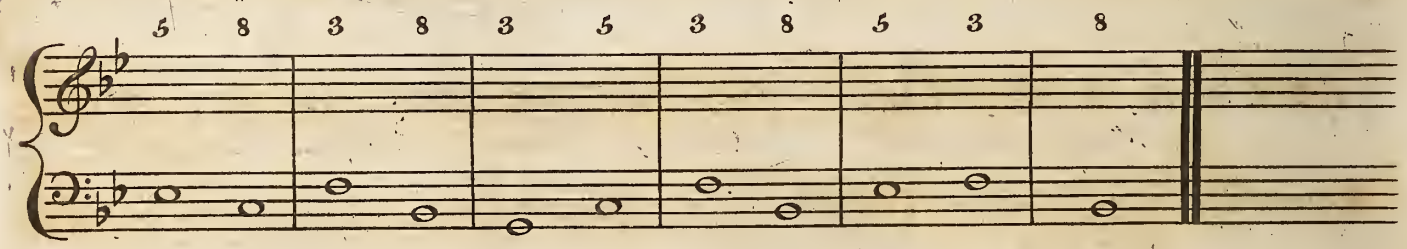




KEY of B♭ MAJOR.

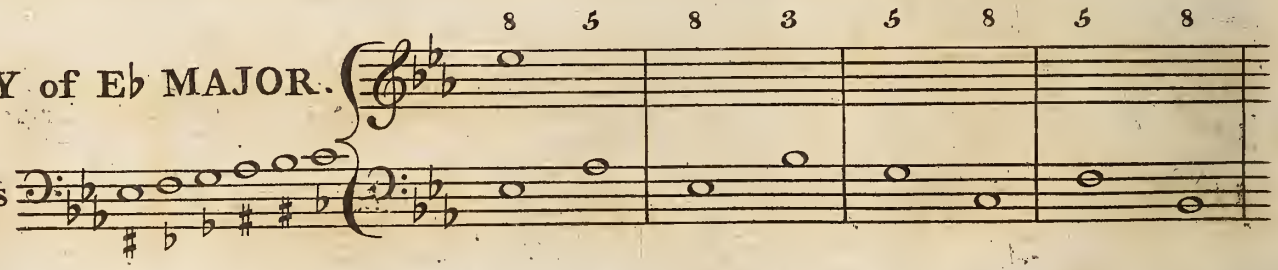
Roots

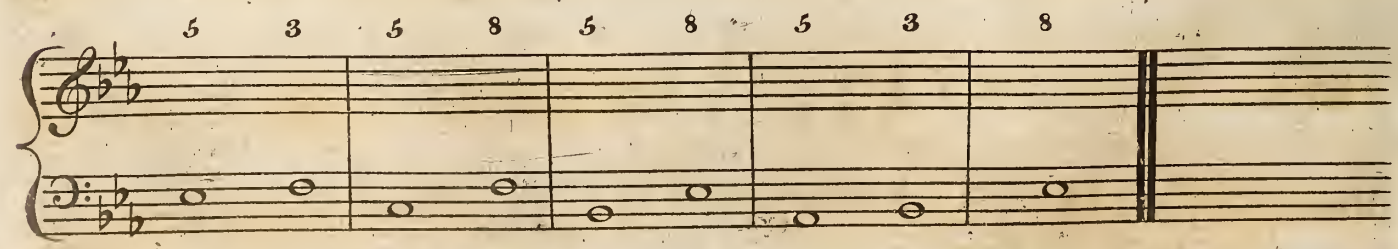




KEY of E♭ MAJOR.

Roots





A familiar acquaintance with this **Harmony** in its different positions, will be found of great advantage in the Practical branch of **Muſic**; it will especially contribute much, towards enabling the Student to play at sight, as it shews that connexion of ſounds which forms the ſubſtance of every **Composition.** For the purpose of familiarizing this **Harmony**, a few more **Exercises** are ſubjoined, in which the former Plan is inverted.

In the following **Exercises**, the Chords being given in the Treble, the Student is desired to apply to each Chord its respective Root in the Bass.

RULE. Apply such Root to each Chord, as its **Harmonics** will ſtand related to in the distance of a 3rd. 5th. & 8th. in the manner exemplified in the three first Bars.

KEY of C MAJOR.

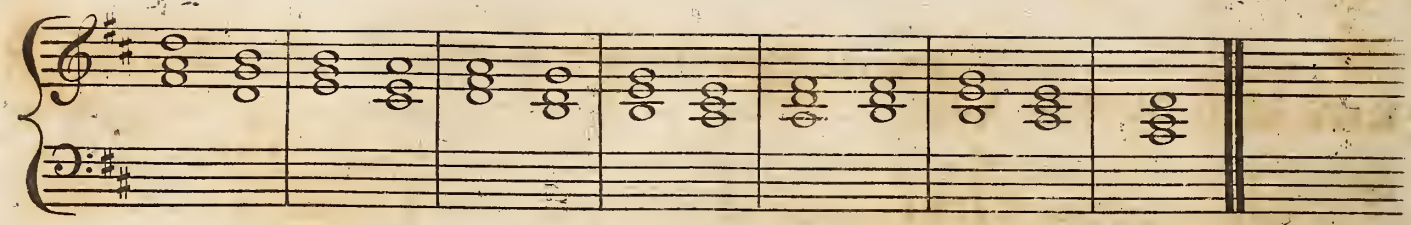
Roots

KEY of G MAJOR.

Roots

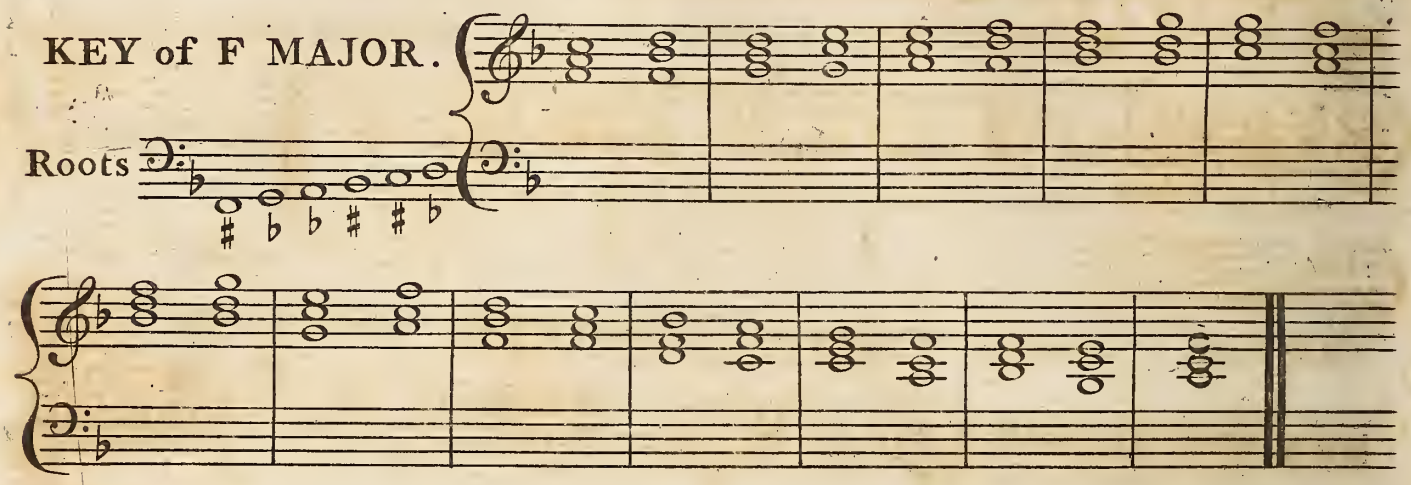
KEY of D MAJOR.

Roots



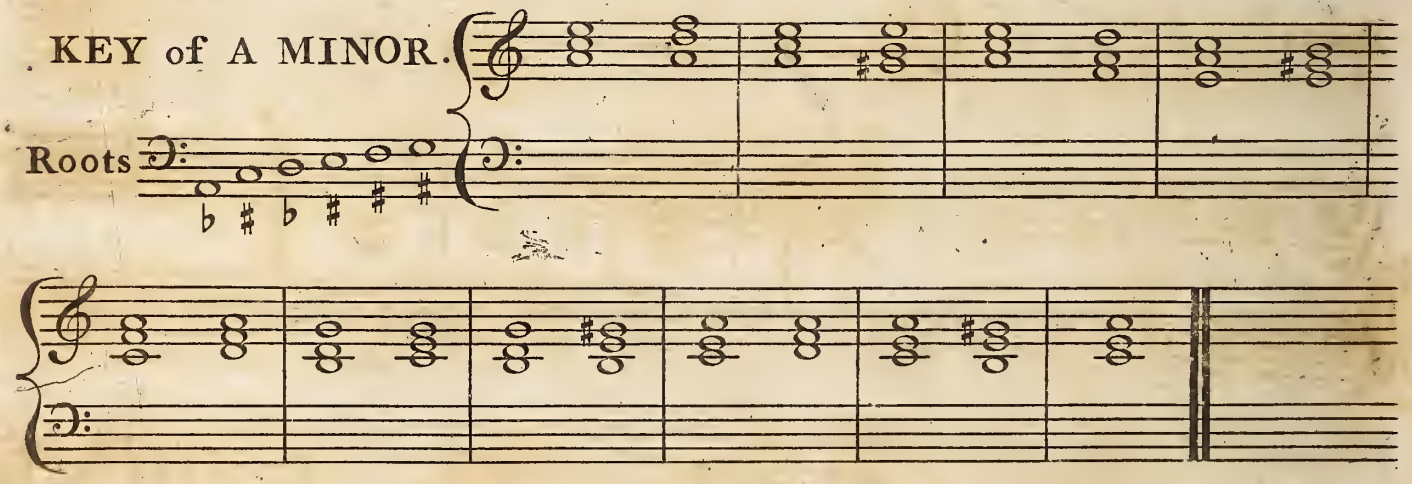
KEY of F MAJOR.

Roots



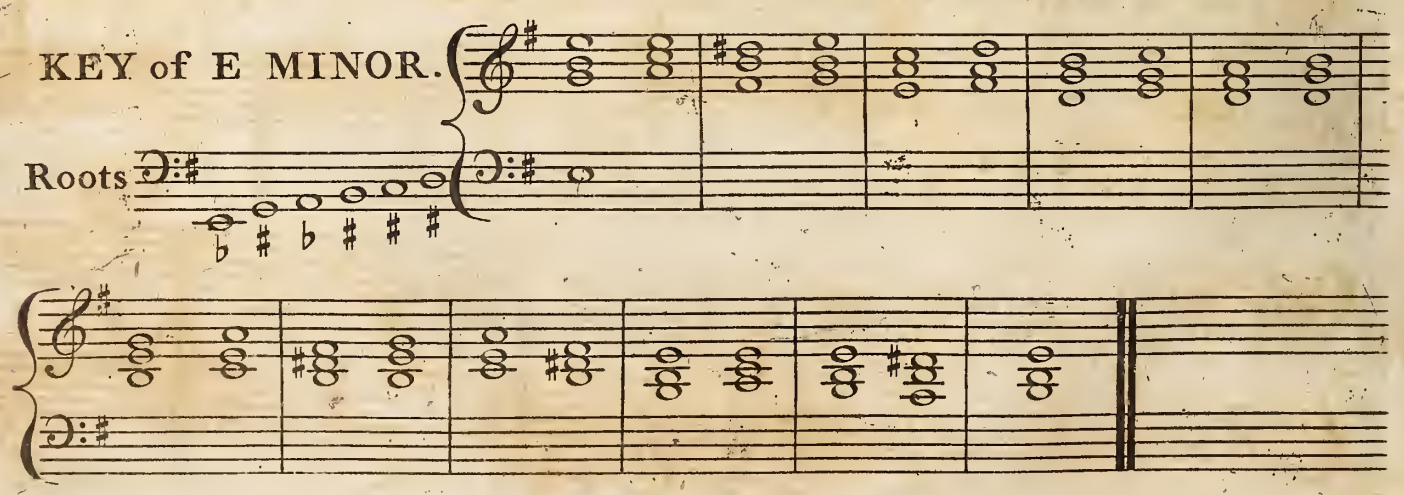
KEY of A MINOR.

Roots



KEY of E MINOR.

Roots



KEY of B MINOR.

Roots

KEY of D MINOR.

Roots

KEY of G MINOR.

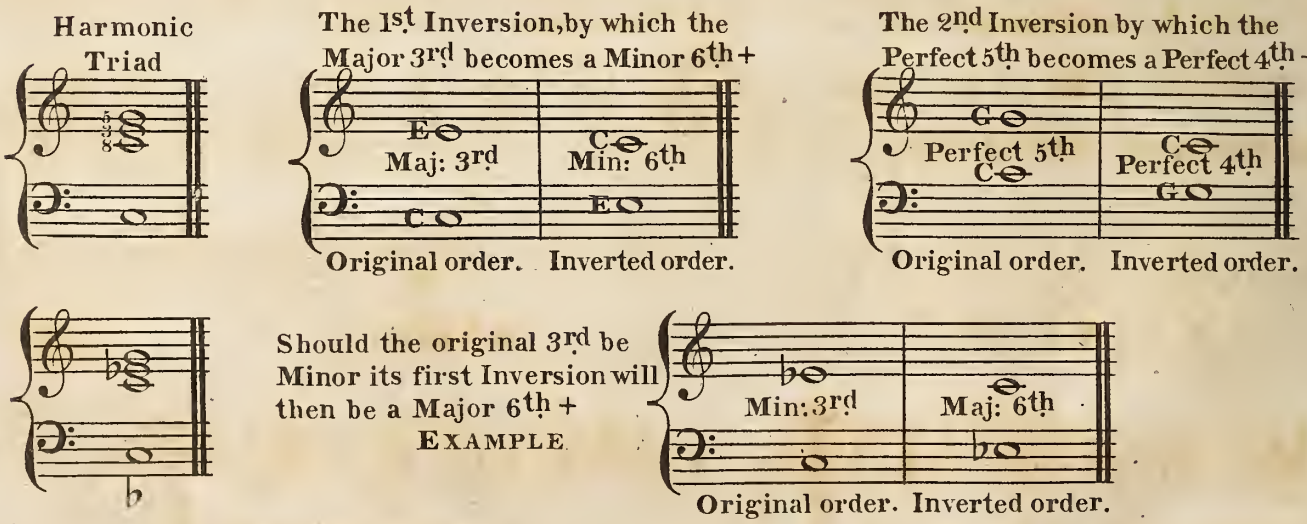
Roots

Essay IV

Introduction to that Branch of the Science of Music called Thorough Bass.

The sounds employed in the Combination of the **Harmonic Triad**, are **Concords** of two denominations, **Perfect**, and **Imperfect**: Such Concords as admit of no variation in the number of Tones and Semitones of which they are composed, without disgusting the Ear are called **Perfect**, of this description are the 8th and 5th. Concords admitting a Semitone more or less in their Composition, with agreeable effect, are called **Imperfect**, of this latter description is the 3rd which is distinguished by the terms Major, and Minor, according as the number of Semitones it contains are greater or less. These are the only **Concords** found in the **Harmonic Triad** in its original order, but by an Inversion of this order, two more **Concords** are discovered, one **Perfect**, the other **Imperfect**; These Inversions are made by putting those notes which in the original state of the Harmony were in the Treble into the Bass, and the former Bass or Root into the Treble.

Examples of the different Inversions of the Harmonic Triad.



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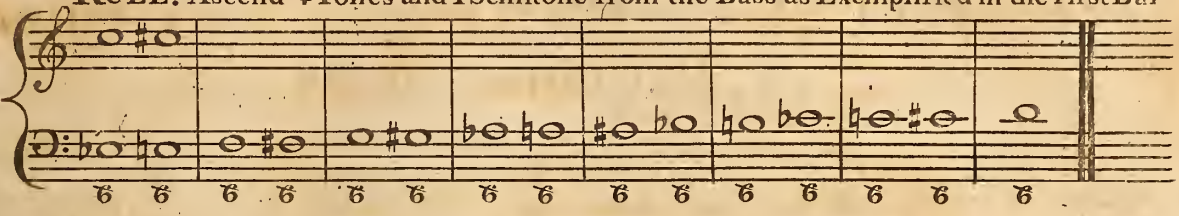
† A Minor 6th is a distance composed of 3 Tones and 2 Semitones
† A Perfect 4th is a distance composed of 2 Tones and 1 Semitone
† A Major 6th is a distance composed of 4 Tones and 1 Semitone

EXERCISES on the Concords arising from the Inversion of the Harmonic Triad.

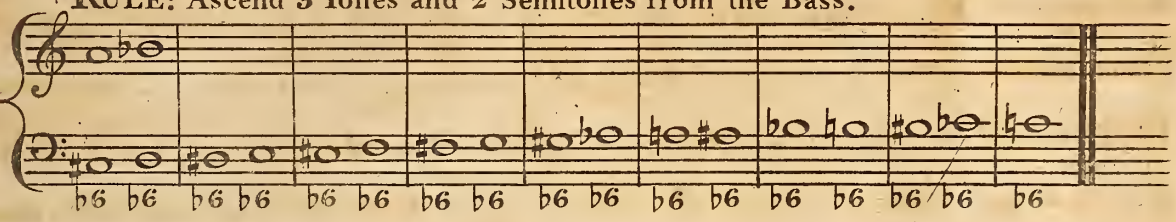
RULE: Ascend 4 Tones and 1 Semitone from the Bass as Exemplified in the first Bar

Major 6.th



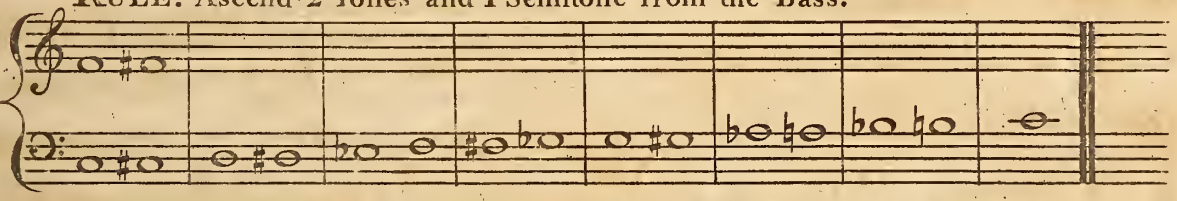
RULE: Ascend 3 Tones and 2 Semitones from the Bass.

Minor 6.th



RULE: Ascend 2 Tones and 1 Semitone from the Bass.

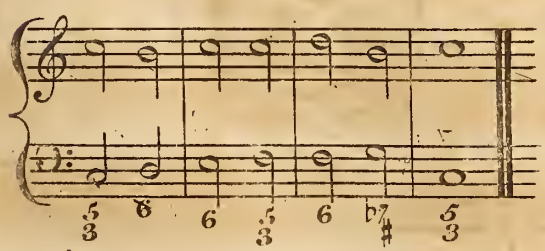
Perfect 4.th



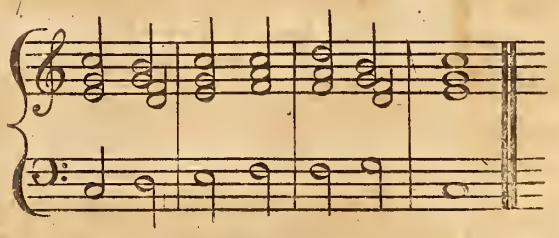
In calculating the Tones and Semitones in each of the above Exercises care must be taken to proceed in Alphabetical order

THOROUGH BASS is that branch of the Science of Music which enables the performer to add Harmony to Melody, by means of certain Signatures applied to the Bafs notes, which denote their particular Character either as Roots or Derivatives therefrom, and shew the Accompaniment they require. The figures placed under the Bafs notes of the 1.st Example exprefs the Treble notes of the 2.nd Example of which a further illustration will be afforded in the following pages.

EXAMPLE 1.

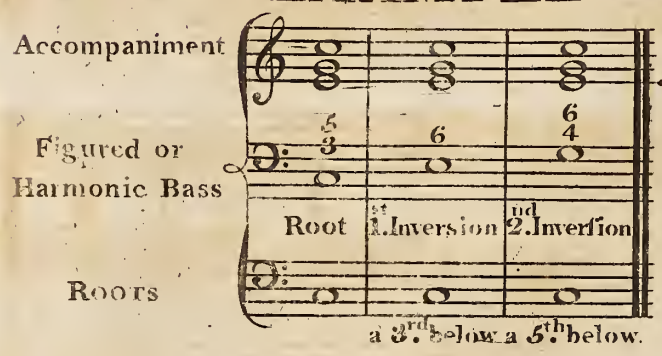


EXAMPLE 2.

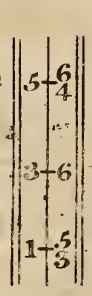


The HARMONIC TRIAD bears three SIGNATURES, one on its ROOT and two on its INVERSIONS.

EXAMPLE



Another representation of the figuring of the Harmonic Triad.



The 1st Column of this Table represents the three sounds of the Harmonic Triad and the 2nd Column their respective Signatures when used as Harmonic Basses

By these **Examples** it is evident that when a 6 is placed over, or under a Bass note, the first Inversion of the **Harmonic Triad** is thereby represented, and the Accompaniment is that of the third below, and that when the figures $\frac{6}{4}$ are applied to the Bass note, the second Inversion of the **Harmonic Triad** is thereby represented, and the Accompaniment is that of the fifth below.

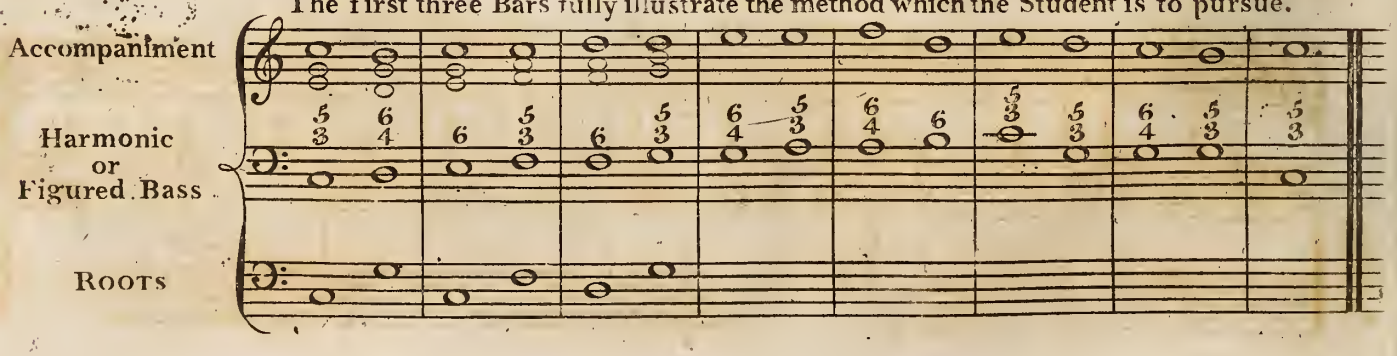
The few following **Exercises** in different **Keys** comprise the substance of the foregoing Observations which if duly attended to will speedily render the Subject familiar.

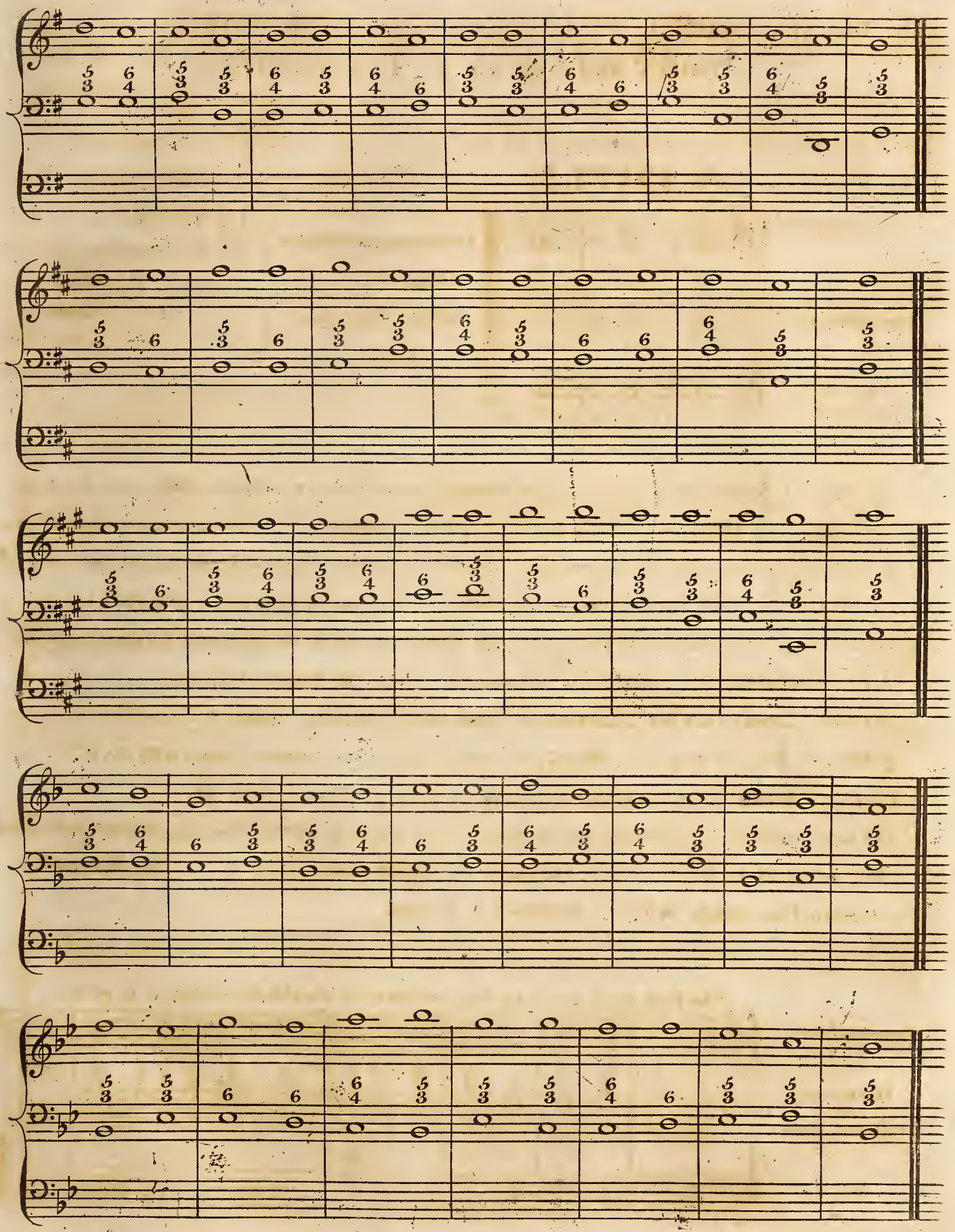
In these **Exercises** the **Harmonic Bass** being given, the Student is directed first to write under each Bass its respective **Root**, and then to fill up the Accompaniment with the 3rd 5th and 8th of each **Root**. in the same manner as in the **Exercises** on Page 21.

The notes required to be added in the Accompaniment are to be written immediately under those given.

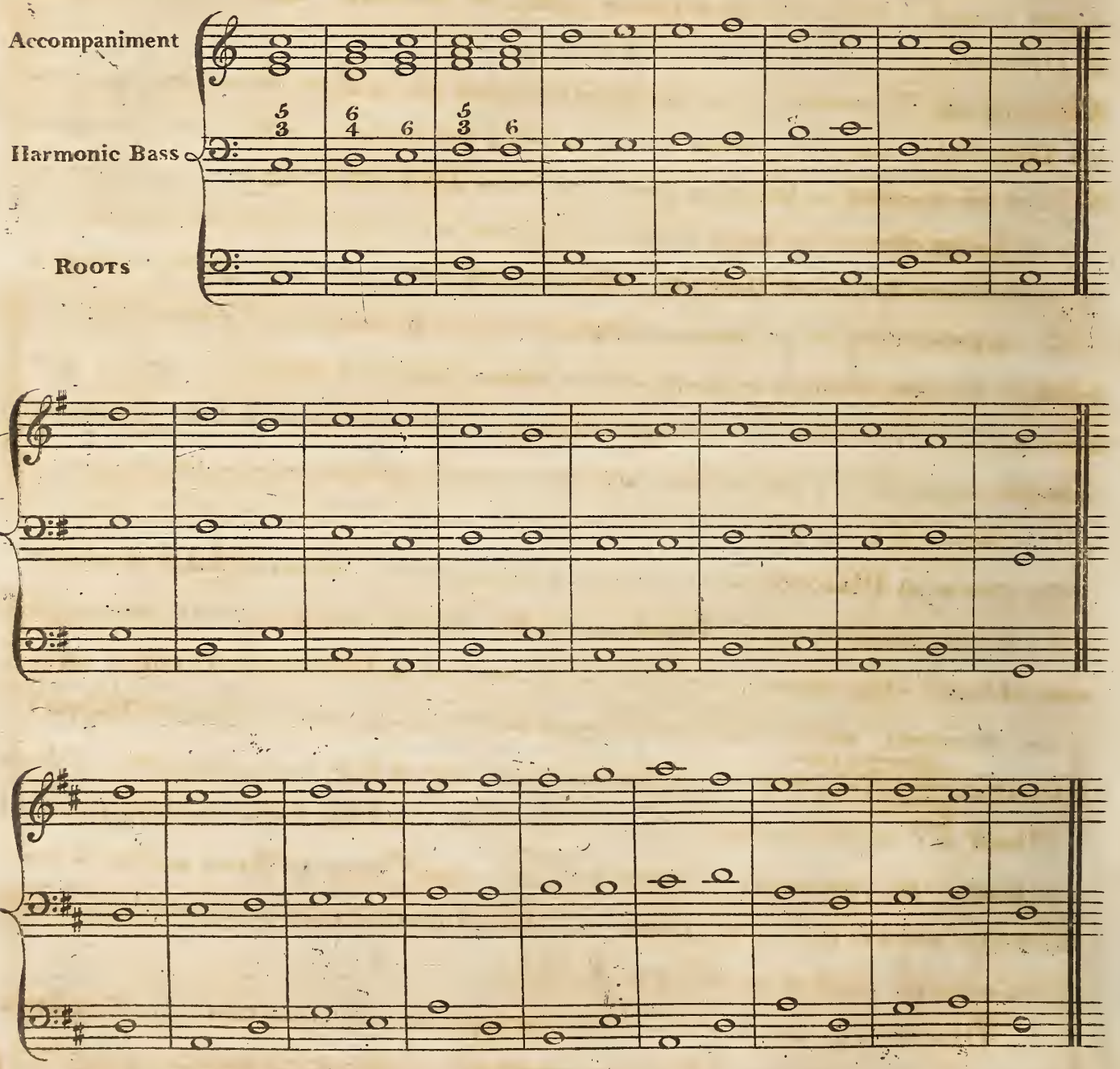
The nature of the 3rd is to be determined by the **Scale** of that **Key** in which the **Exercise** is written, from which **Scale** no deviation is allowed.

The first three Bars fully illustrate the method which the Student is to pursue.





In the following EXERCISES the Student is desired to figure the HARMONIC BASSES according to their distance from the ROOTS, and fill up the Accompaniment as before in the manner exemplified in the first three Bars.



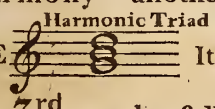
Essay V.

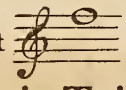
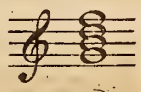
The DISCORD of the FLAT SEVENTH and its SIGNATURES.

Having shewed the nature of the **Harmonic Triad**, with its Inversions; and Signatures: we now proceed to the illustration of another Species of Harmony distinguished by the name of **Discord**.

Concord and **Discord** form the two grand distinction of Species in Harmony, The nature of a **Concord** is such as to produce the most pleasing and satisfactory effect on the Ear, without the aid of any preceding or succeeding sounds; that of the **Discord** is such as to require both, as from its jarring effect on the Ear, it suspends satisfaction, and excites an impatient expectation in the mind of some succeeding Harmony whereon it can rest with pleasure; yet this suspense is amply compensated for, by the increased delight with which the succeeding **Concord** is thereby heard. A judicious Musician by means of these opposite species of Harmony keeps up an Interest in his Composition, and by their aid produces effects analogous to those, which a well conceived disposition of Light and Shade afford in a masterly painting; what the latter is to the Eye, that, the former is to the Ear.

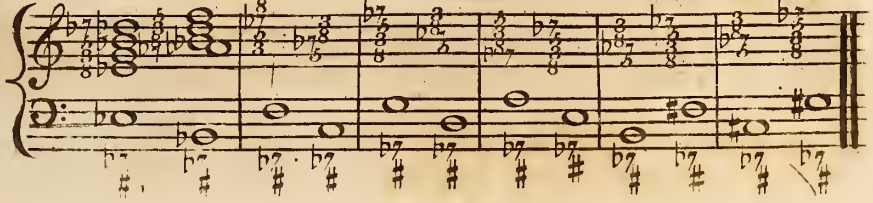
The first of all **Discords** both in point of order and effect is that of the **Flat Seventh.** (♭7) It is a distance composed of four **Tones** and two **Semitones** and is discovered by following that order of sounds which nature prescribes in the formation of the **Harmonic Triad,** by adding to that Harmony another sound, as far beyond the fifth, as the fifth is beyond the **Major 3.rd**

EXAMPLE 

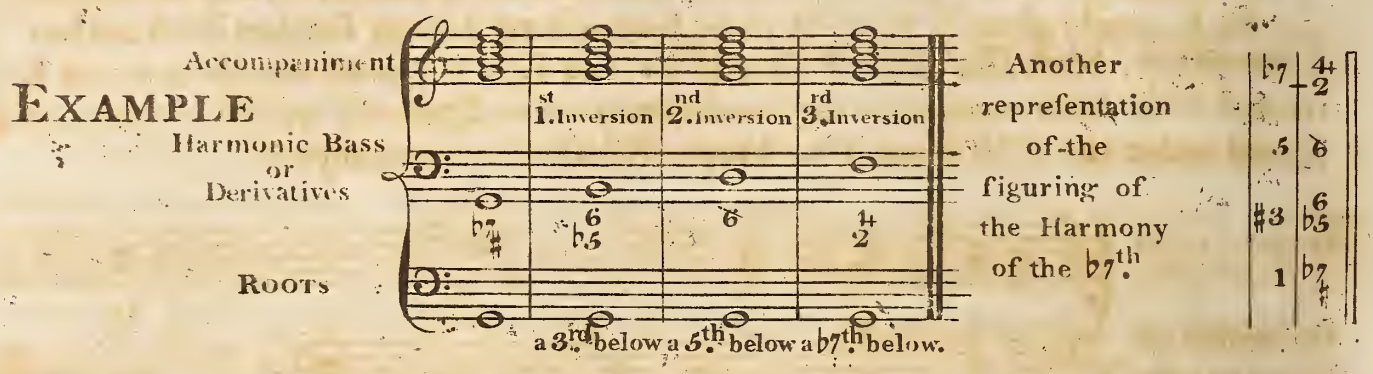
It is evident that the distance from B to D in this Harmony is that of a **Minor 3.rd** now by following this order of succession in our way towards obtaining an additional sound to this Harmony, we arrive at  a flat 7.th from the **Root** and this fourth sound when added to those of the **Harmonic Triad,** gives its name to that Harmony; which is then called the chord of the ♭7.th EX: 

This **Discord** at present is to be considered as applicable only to the fifth of the **Key** which fifth always carrys a **Major 3.rd**

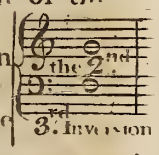
Write the Chord of the ♭7.th over the Basses given, according to that order which the figures express, as exemplified in the 1.st Bar.



The **Harmony** of the ♭7.th bears four **Signatures**, different from those of the **Harmonic Triad**: one on its **Root** and three on its Derivatives



From the Inversions of the **Harmony** of the ♭7.th arise three more **Discords**, that of the 2.nd composed of one **Tone** as it appears between the ♭7.th and its **Root** on the 3.rd Inversion

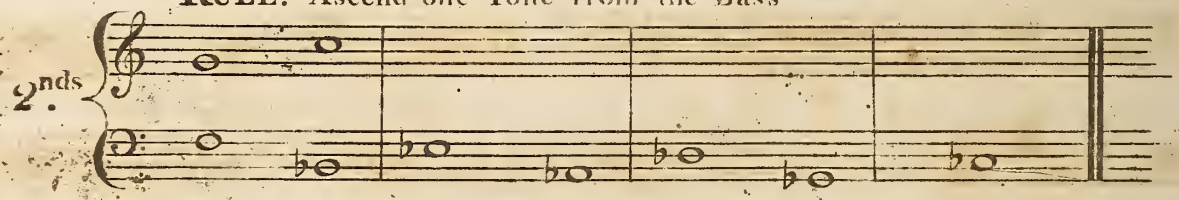


That of the 4 or Sharp 4.th composed of three **Tones** as it appears between the ♭7.th and the original 3.rd of the **Harmony** on the same Inversion

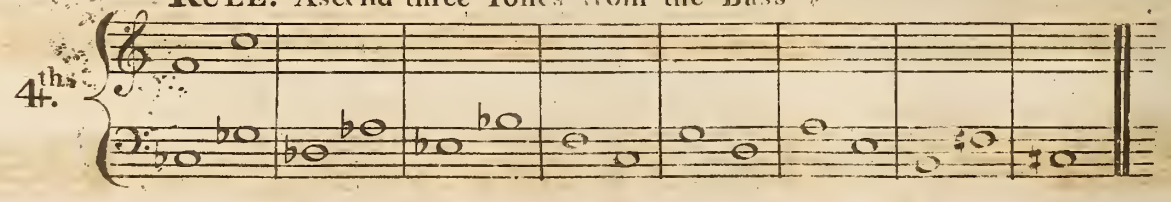
and that of the ♭5.th or diminished 5.th composed of **2 Tones** and **2 Semitones** as it appears between the original **Major 3.rd** and ♭7.th on the first Inversion

EXERCISES on the **Discords** arising from the **Inversions** of the **Harmony** of the ♭7.th.

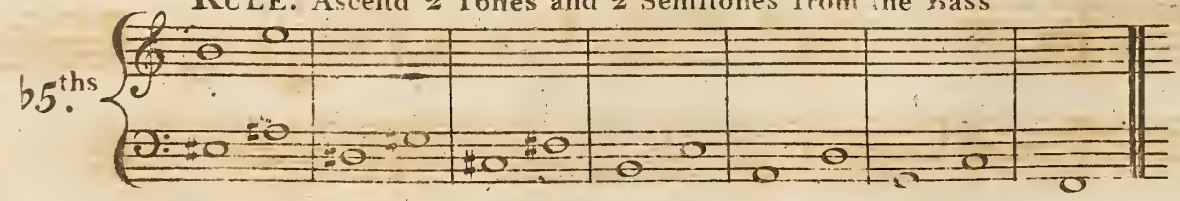
RULE. Ascend one Tone from the Bass



RULE. Ascend three Tones from the Bass

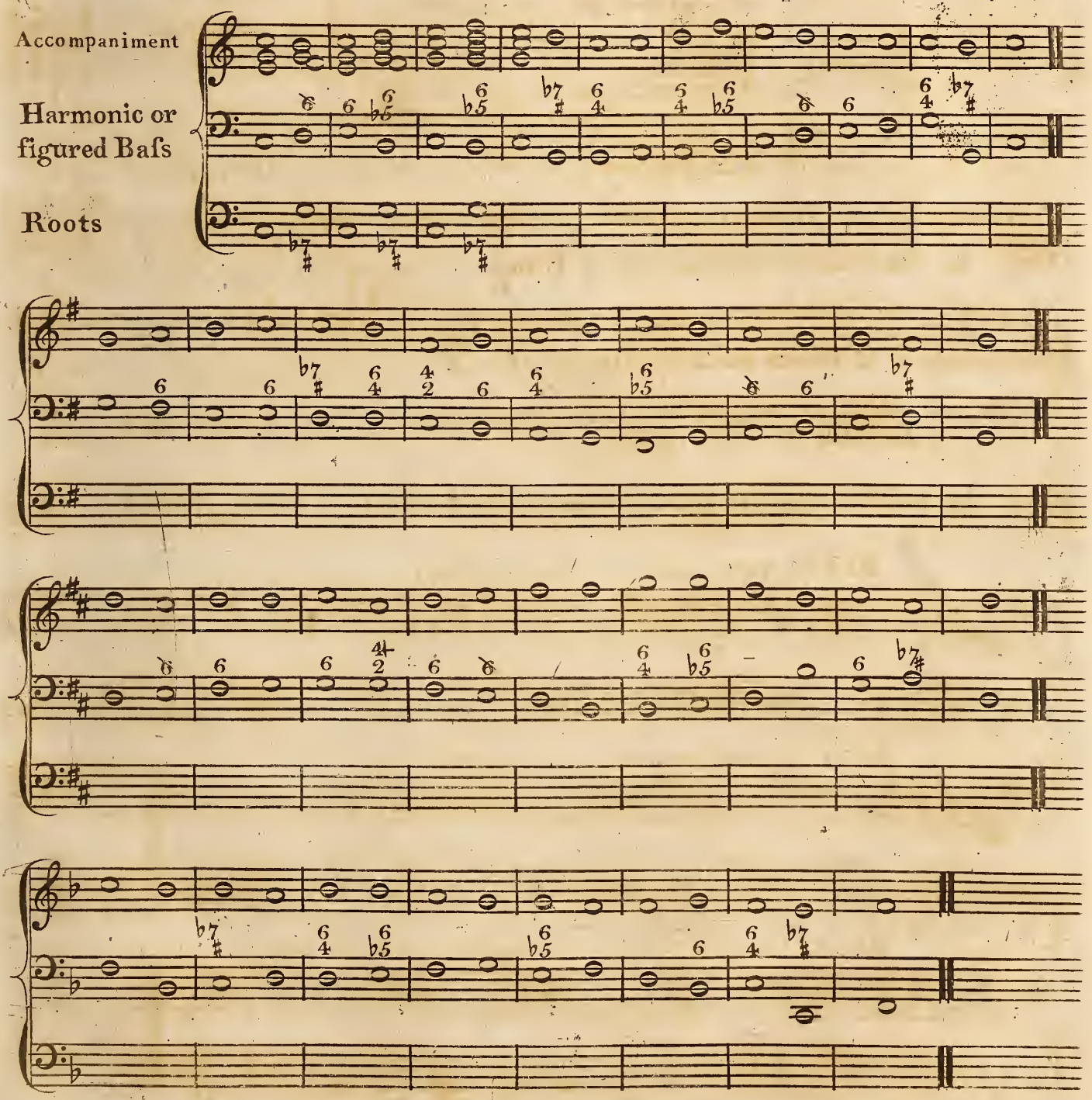


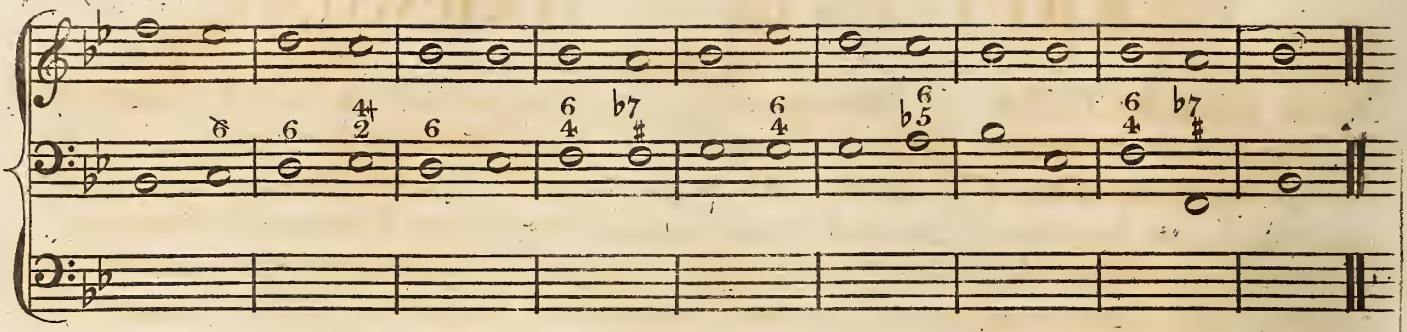
RULE. Ascend 2 Tones and 2 Semitones from the Bass



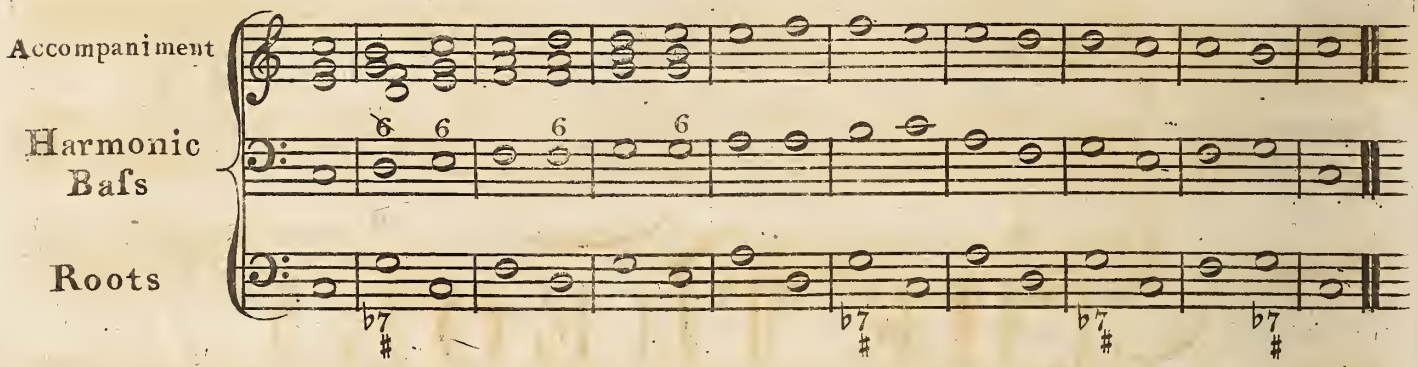
EXERCISES ON THE HARMONY
of the ♭7th.

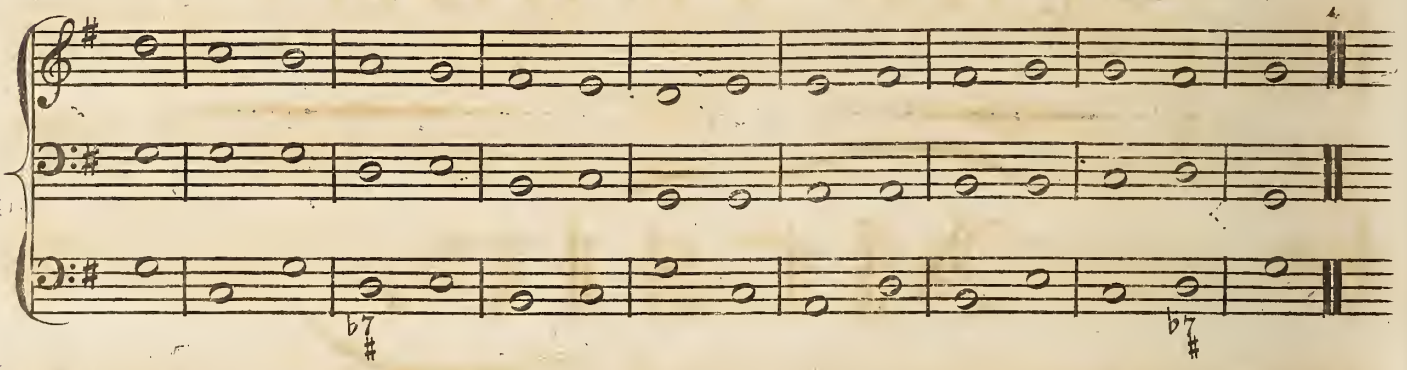
These EXERCISES are formed on the same plan as those on the HARMONIC TRIAD, the Inversions of which Harmony will be easily distinguished from those of the Harmony of the ♭7th. by the difference of their Signatures. The figured Table and the Example given in the first three Bars, will render any further illustration unnecessary. Such Harmonic Basses as have no figures placed over them, are to be treated in the same manner as they would be, were the figures 5/3 applied to them, the ♯ placed under the ♭7th. denotes the Major 3d. which accompanys it.

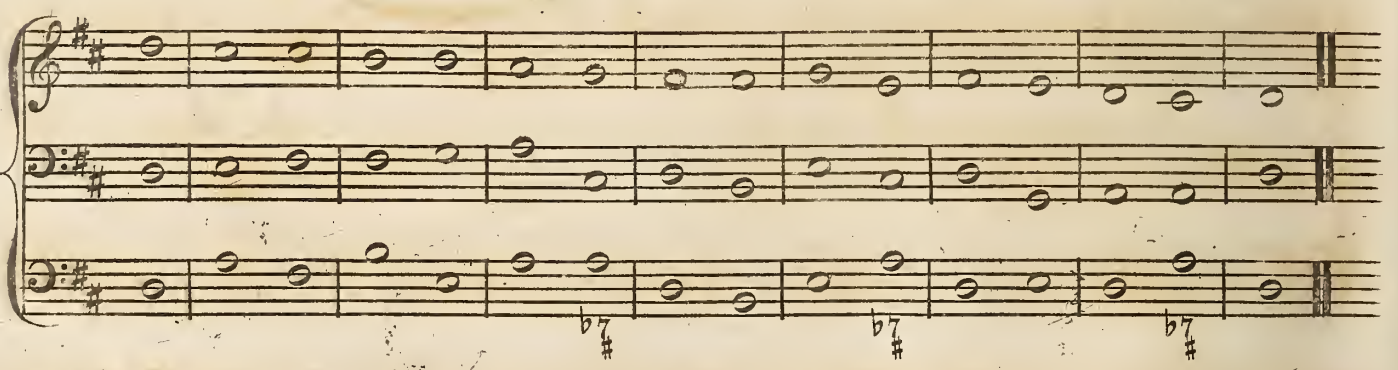


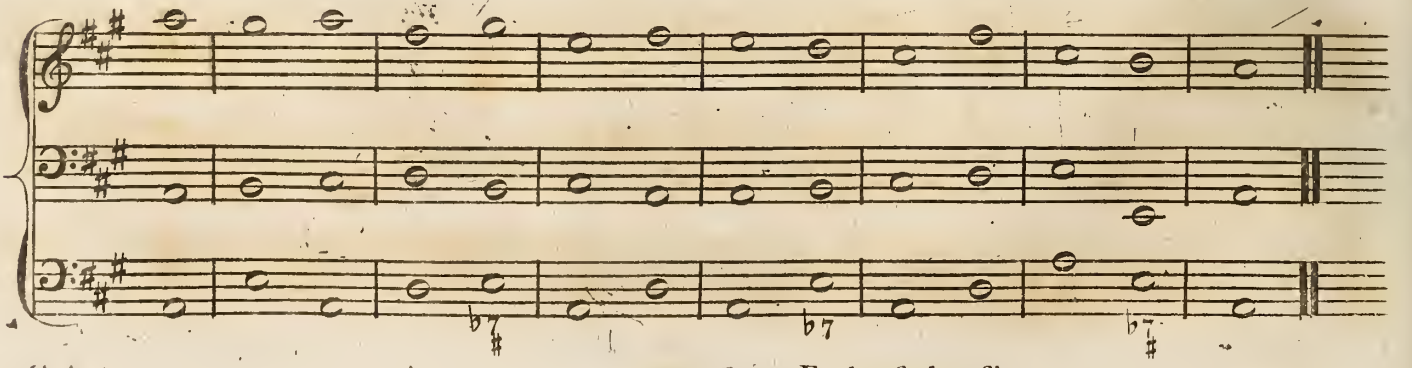


The Harmonic Baſses of the following Exerciſes are to be figured according to the diſtance in which they ſtand related to their reſpective Roots. The Accompaniment is then to be filled up as before, in the manner exemplified in the firſt three Bars.









End of the first part

THE THEORY OF MUSIC.

Essay VI.

On Modulation.

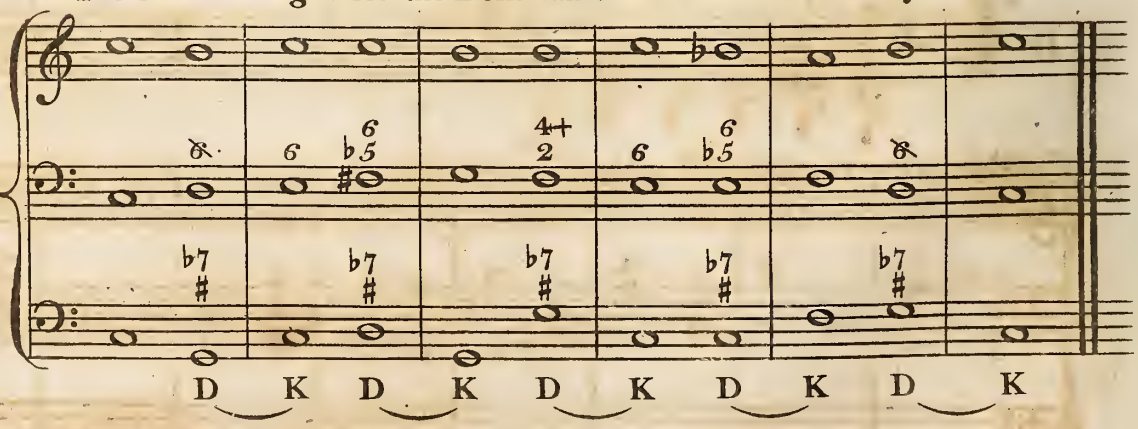
Modulation is that branch of the Science of Music, the rules of which prescribe the method of removing from one Scale to another, as before illustrated in Page 14. it is from this source that the most striking and varied effects of Music arise.

Modulations may be divided into two classes, the Natural, and Abrupt; the former are those which are produced by the regular rules of the Science and affect the Ear with pleasure, the latter arise from irregular successions of Harmony and affect the Ear in a more sudden and unexpected manner. The following Exercises will further illustrate the nature of Modulation.

All Modulations are made by means of the Harmony of $^{\flat 7}_{\sharp}$ which Harmony whenever applied determines the Key; this Harmony is therefore denominated by Theorists, the governing or Dominant Harmony, wherever this Harmony appears, the fifth below its Root is the Key note.

The letter D signifies the Dominant. The letter K the Key.

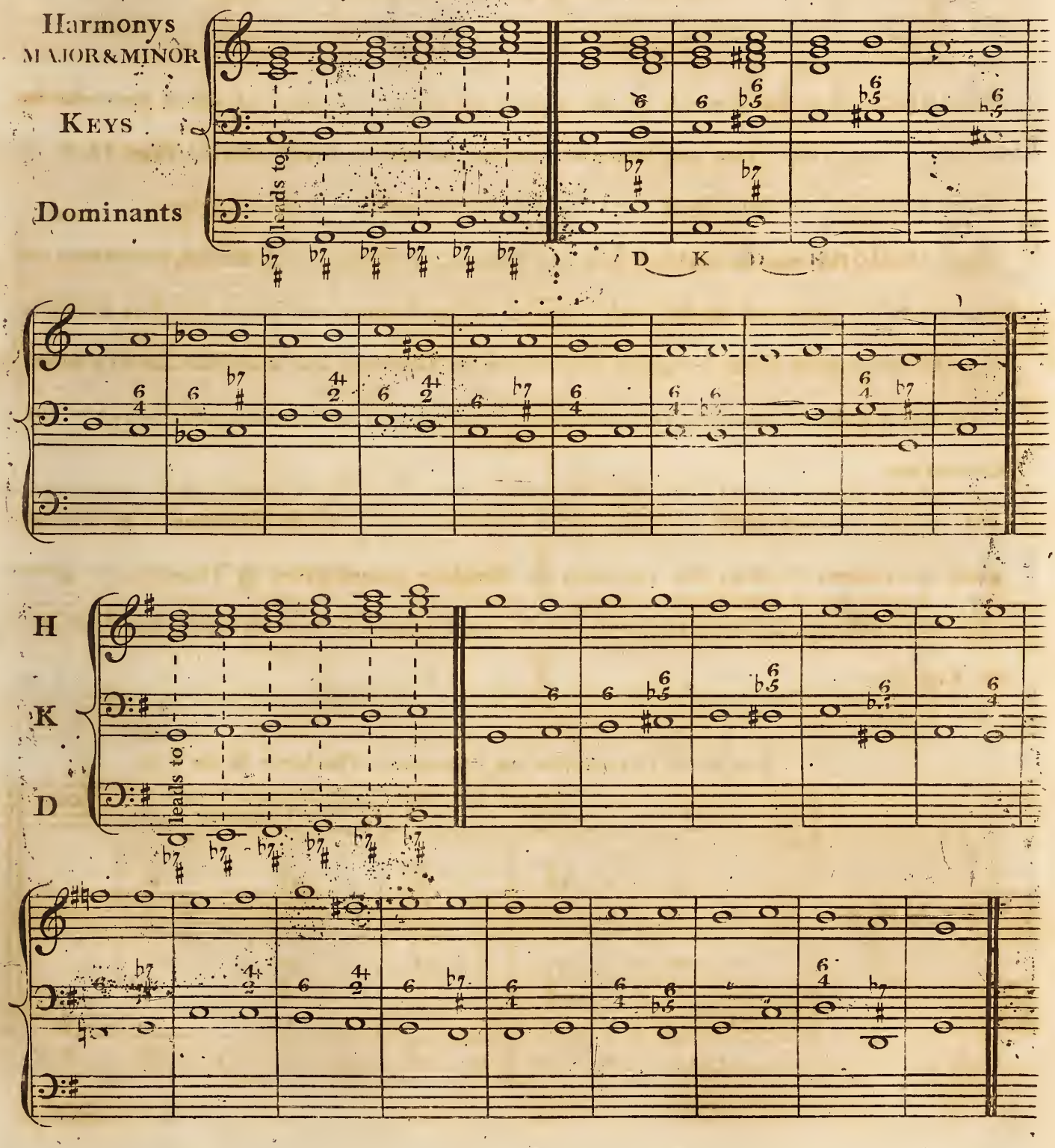
EXAMPLE.

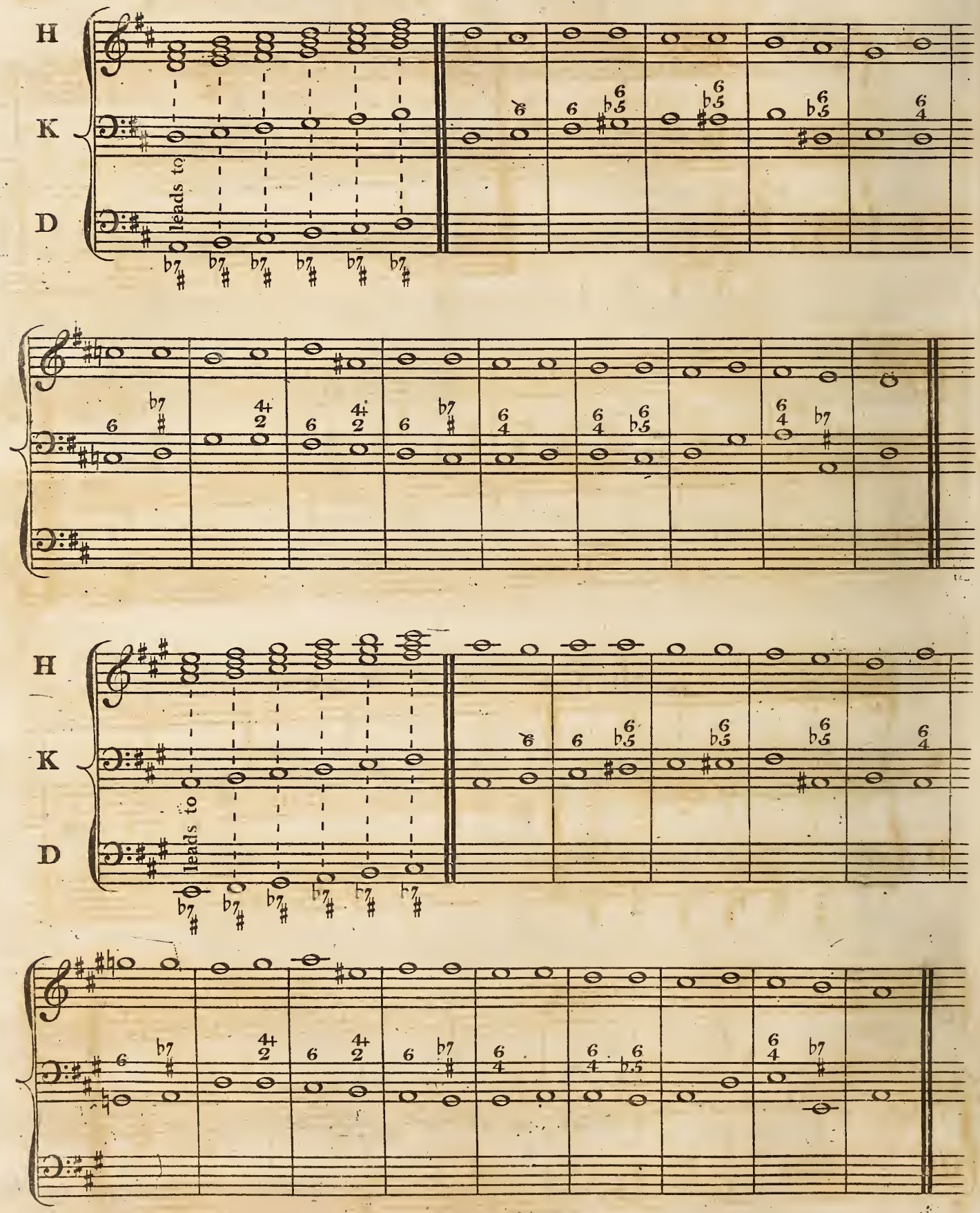


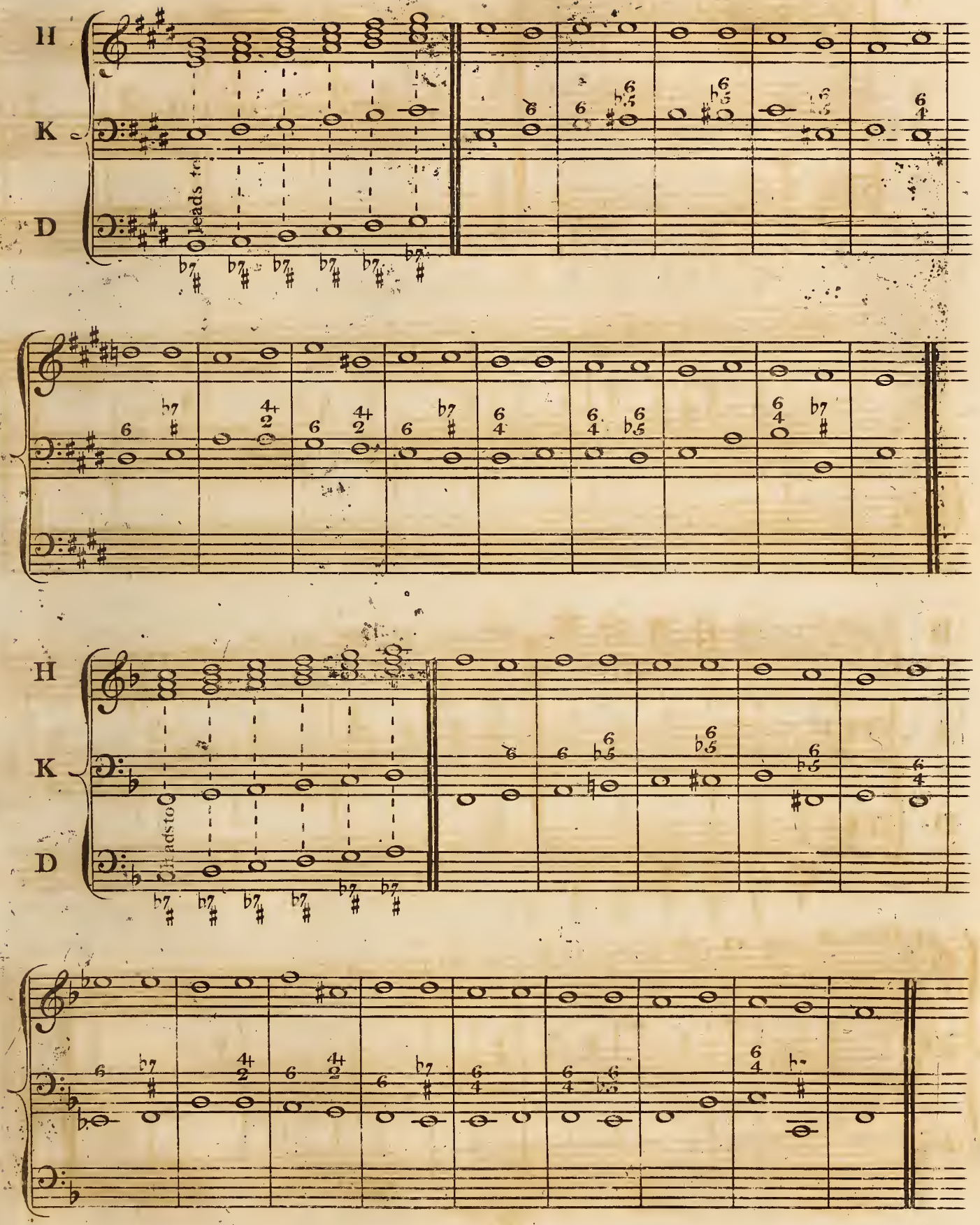
EXERCISES ON MODULATION.

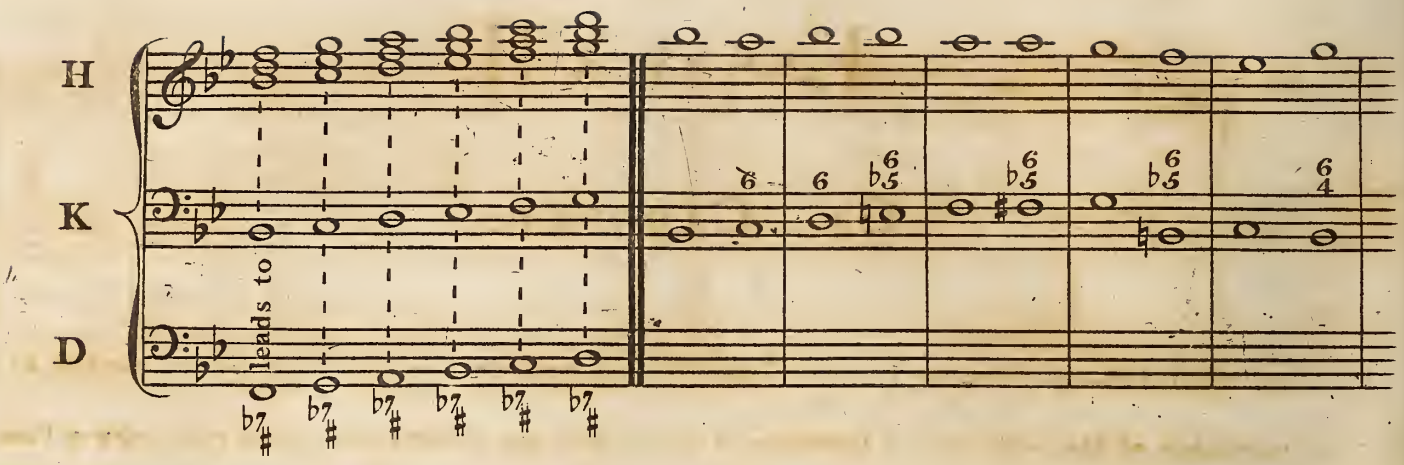
The following **Exercises** exhibit **Modulations** into all the Keys of the original Scale except the seventh which is not used on account of its having no Dominant in the original Scale.

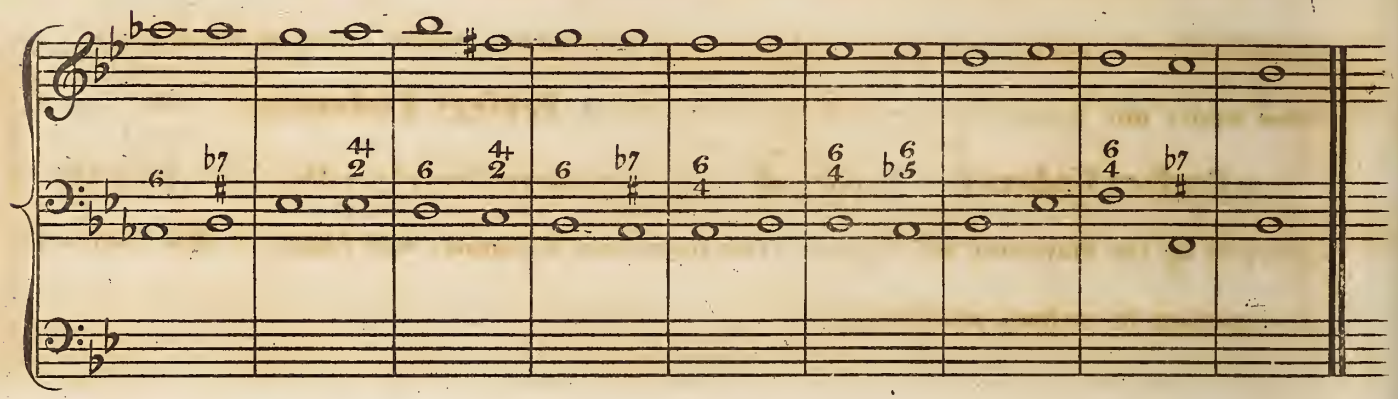
In these Exercises the Student is desired to write the Roots and fill up the Harmonys in the manner exemplified in the first three Bars, placing the letter D under each Dominant Harmony and the letter K under the Key note.

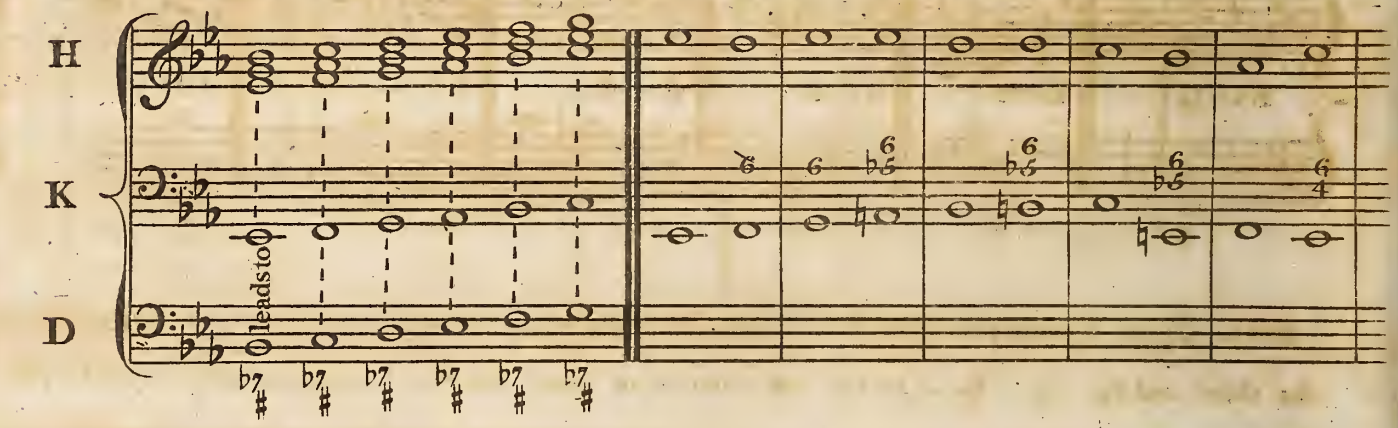


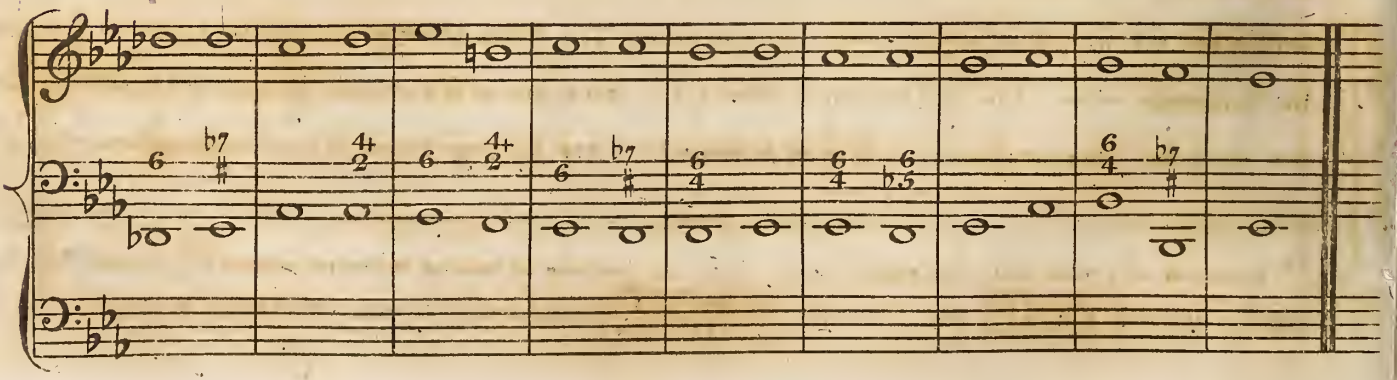

H
K
D
leads to
leads to


H
K
D
leads to
leads to


H
K
D
leads to




H
K
D
leadsto

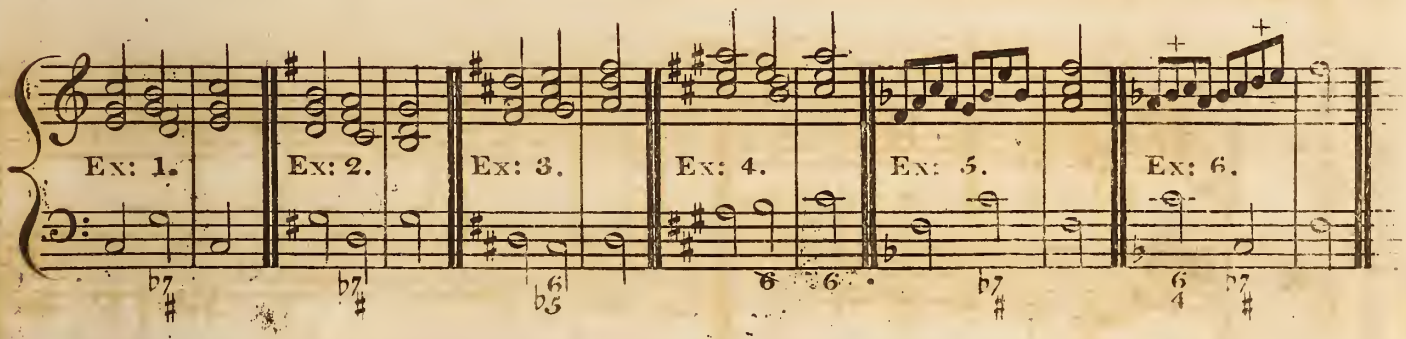


Essay VII.

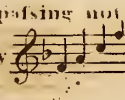
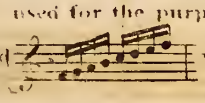
On Cadences.

No musical composition or system of sounds can terminate so as to satisfy the ear, but by an operation of Harmony called Cadence, of which there are several sorts, some conclusive or final in their effect, others inconclusive, and requiring subsequent matter, those of the former sort come under our present notice and are denominated **Perfect Cadences.**

The **Perfect Cadence** is comprised in two Harmonys, that of the Dominant, immediately followed by the Harmony of the Key. The following Examples will illustrate this Harmonic construction in various positions.

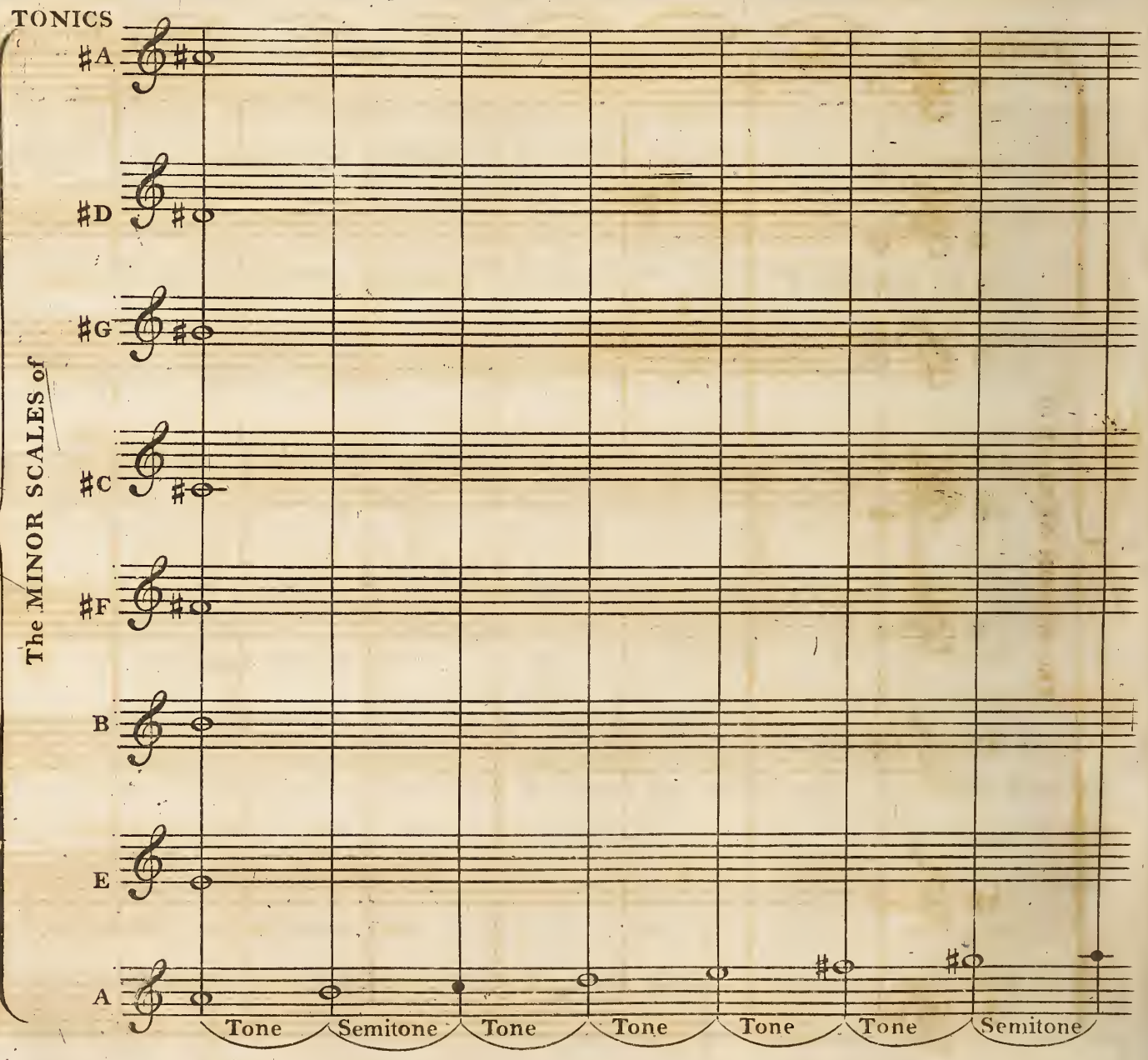


Of the above **Examples**, the first and second are more suited for conclusive Cadences than the third and fourth, as their Bafses are formed of roots, the third and fourth tho' equally perfect are not so satisfactory to the ear, having derivatives for their Bafses and are therefore best suited for the middle Cadences of a composition, The fifth Example exhibits a Cadence broken in Harmonic order. The 6th Example shews the intervals of a Cadence broken in Harmonic order with the intervention of transient notes, which are distinguished by crofses placed over them *

* Transient or pafsing notes are fuch as are used for the purpose of linking Harmonic sounds in a diatonic fucceffion, thus the Harmony  may be rendered  without the Harmonic effect being thereby injured.

The MINOR SCALES in their ascending order.

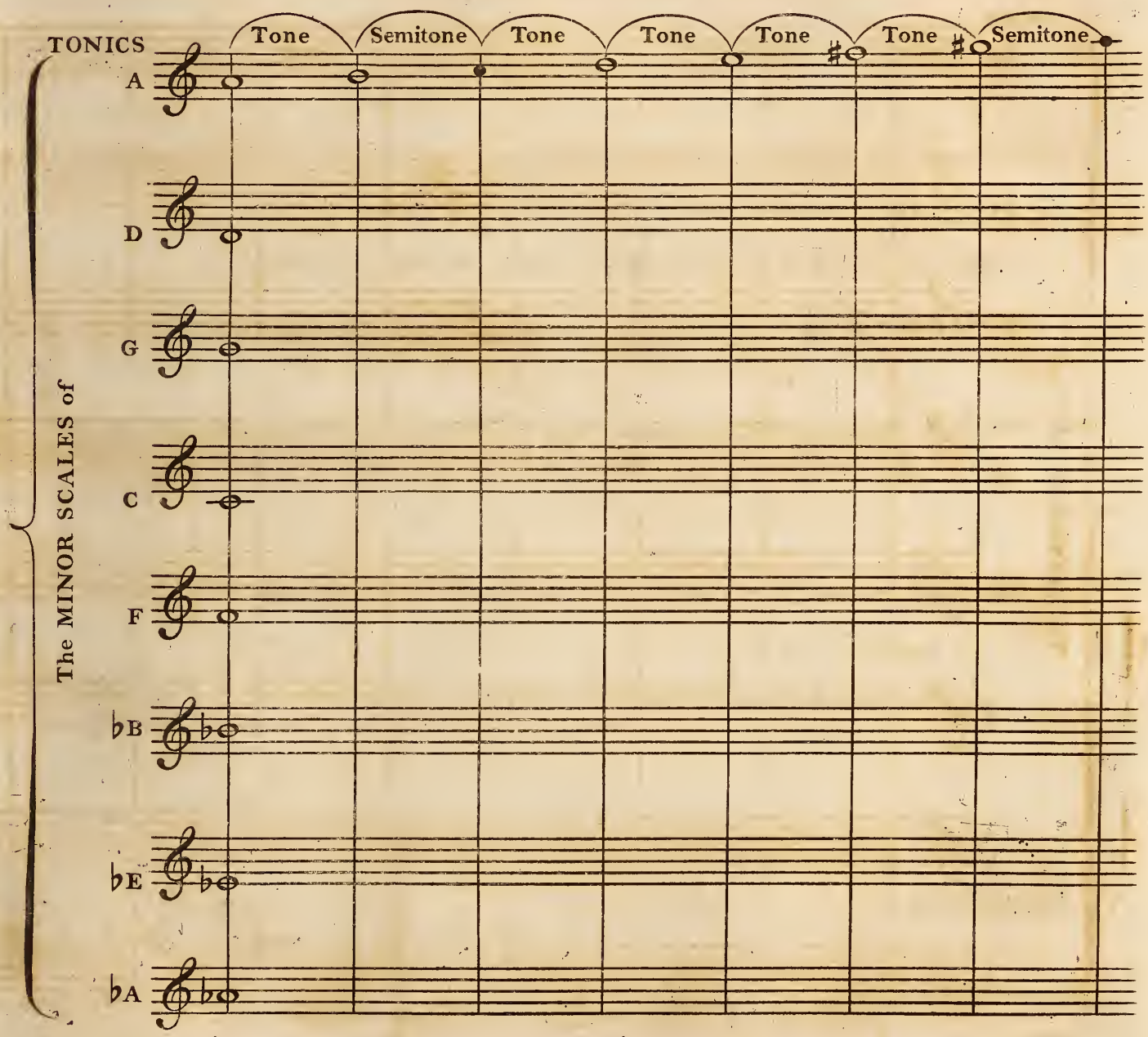
THIS ſyſtem of sounds being required to end according to the foregoing principles of Cadence occasions a difference to subsist between their ascending and descending order. For the purpose of terminating this ascending ſystem by Cadence the final or Key note must be immediately preceded by some branch of the Dominant Harmony, which seventh sound of the Scale will be found to stand in the relation of a Semitone to the succeding Key note, and in order to preserve a Diatonic progreſsion in the Scale this 7th sound will require its preceding or sixth of the Scale to stand in the relation of a Major sixth to the Tonic. These two Major sounds (6th and 7th) make the difference between the ascending and descending order of these Scales.※



※ This ascending seventh of the Scale is denominated the Sensible note as it prepares the Ear for the Tonic.

WRITE the seven ascending notes of these Scales in the following order

One Tone and one Semitone, four Tones and one Semitone.



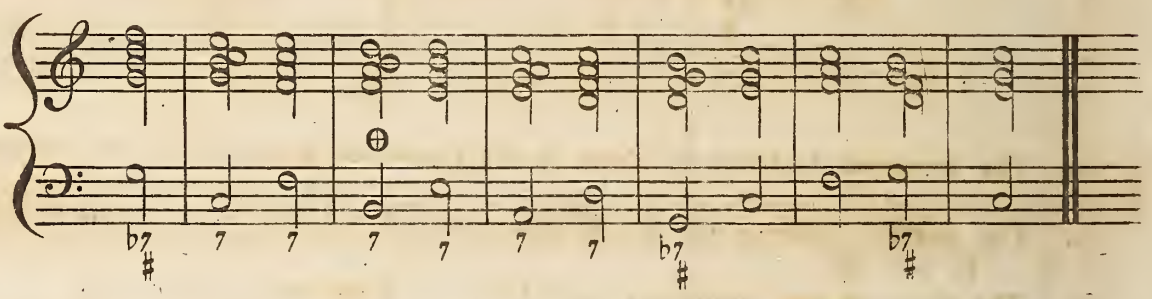
The IRREGULAR CADENCE or Close on the DOMINANT.

The next Cadence necefsary for our consideration is that which terminates on the Dominant, therefore only suited for middle Closes in a piece, the Harmony of the Dominant in this Close is introduced either by that of the Key, or the second of the Key combined with its Minor 3rd. and Minor 7th. before this Cadence is further exemplified it will be necefsary to illustrate the nature of the last mentioned Harmony and its Signatures.

The Discord of the 7th. Major or Minor (as the Key requires) may under certain regulations be applied to every note of the Scale.

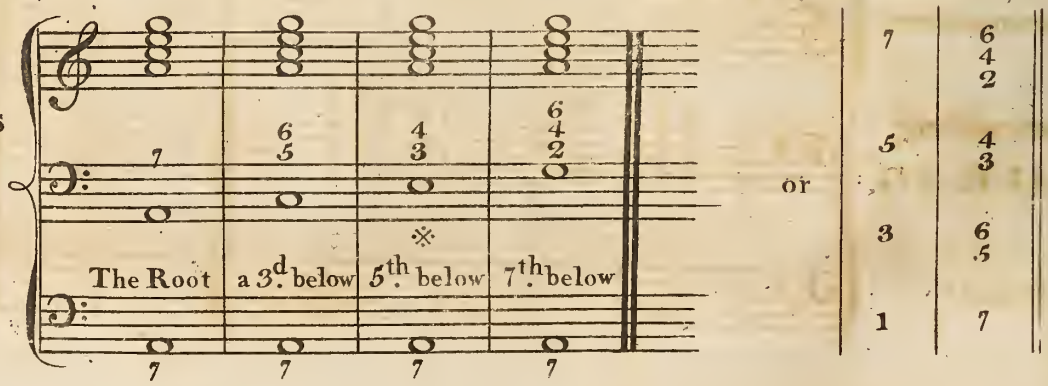
The Major 7th. is composed of five Tones and one Semitone.

EXAMPLE of a Progrefsion of 7ths.



The two first notes of this progrefsion give an Example of the perfect Cadence interrupted by a 7th. being applied to the Harmony of the Key, by which its final effect is deftroyed the progrefsion of 7ths. is then continued through the Scale of C, the roots moving by descending 5ths.

The Signatures of the Harmony of the 7th.



※ To this Signature many Theorisits add a 6. thus 6 4 3

⊕ An illustration of this Harmony will be found on Page 50

EXERCISES on the accompaninent of the MAJOR SCALE in its ascending order, in which the Perfect and Irregular Cadences are further illuſtrated.

Ascending SCALE of C.

A B C D

A The irregular Cadence or close on the Dominant preceded by the Harmony 7 ♭.

B The perfect Cadence on the 1st. Inversion of the Harmony of the Dominant.

C The close on the Dominant preceded by the Harmony of the Key.

D The perfect Cadence exemplified on its Roots.

The following **Exercises** are to be written according to the method exemplified above.

(The figures placed over the Treble Stave shew the position in which the Harmony is to be placed as before illustrated on Page 20.

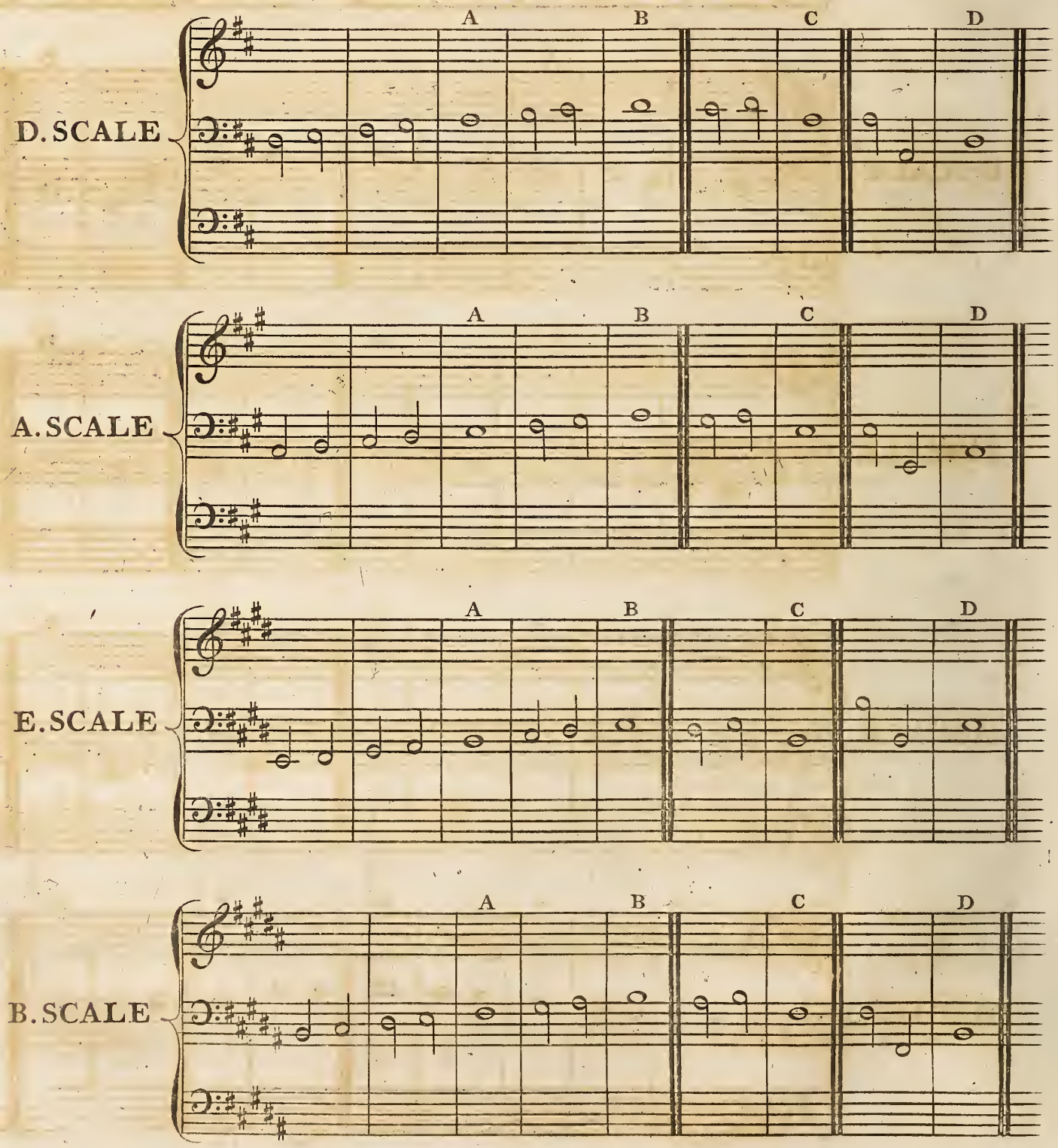
Accompaniment

Ascending SCALE of G.

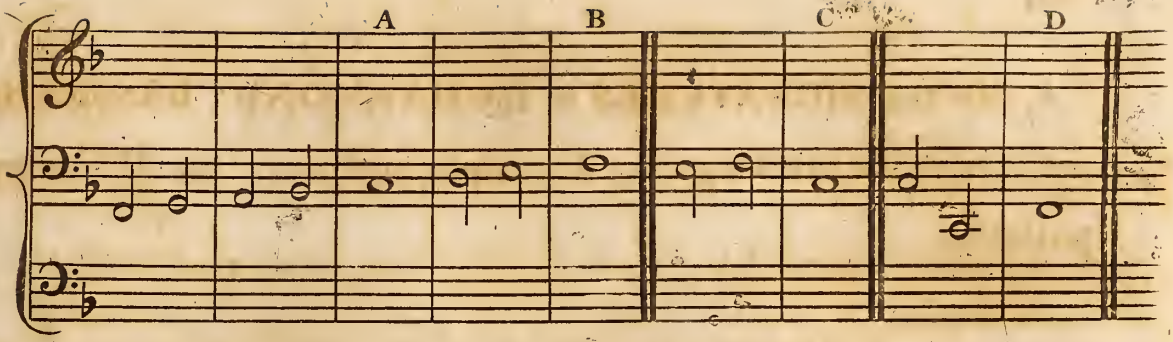
Roots

8 3 8 7 3 A 7 5 8 B 5 8 3 C 8 3 8 D

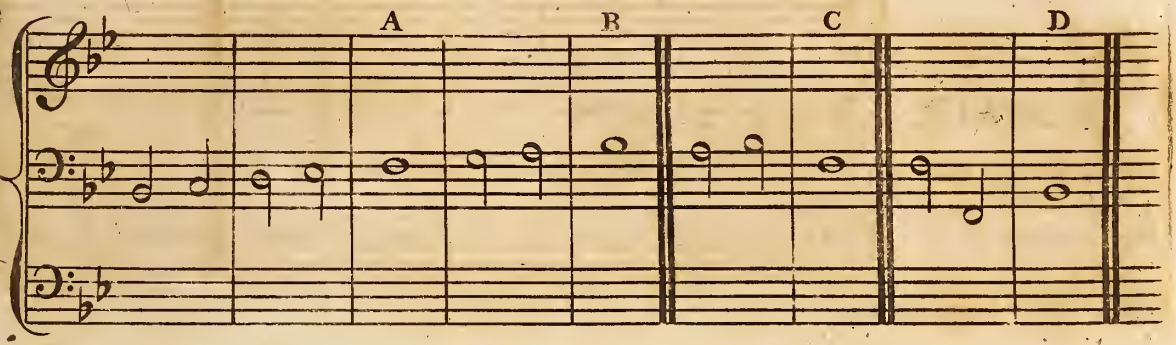
Apply the SIGNATURES to the HARMONIC BASSES in the same manner as in the forgoing Example, and place the Harmonys in the same position.



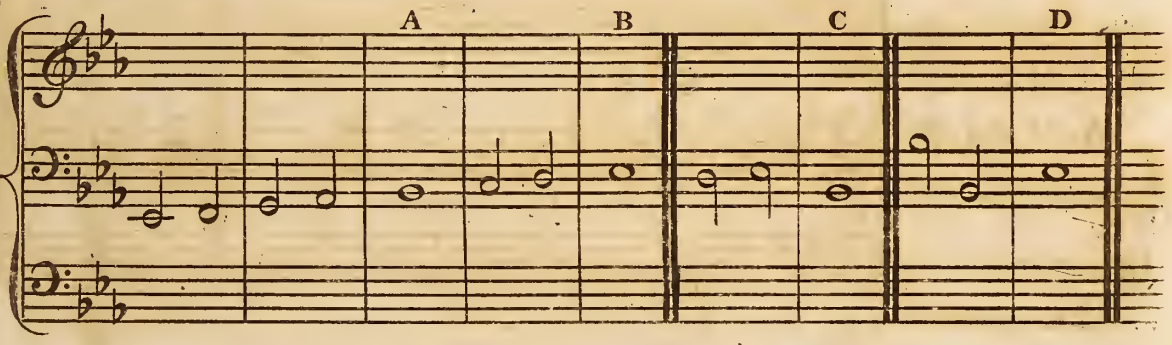
F. SCALE



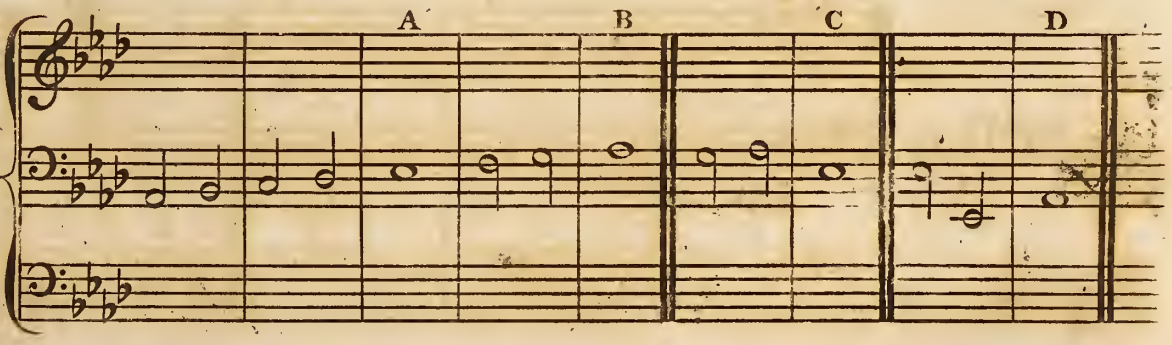
B♭ SCALE



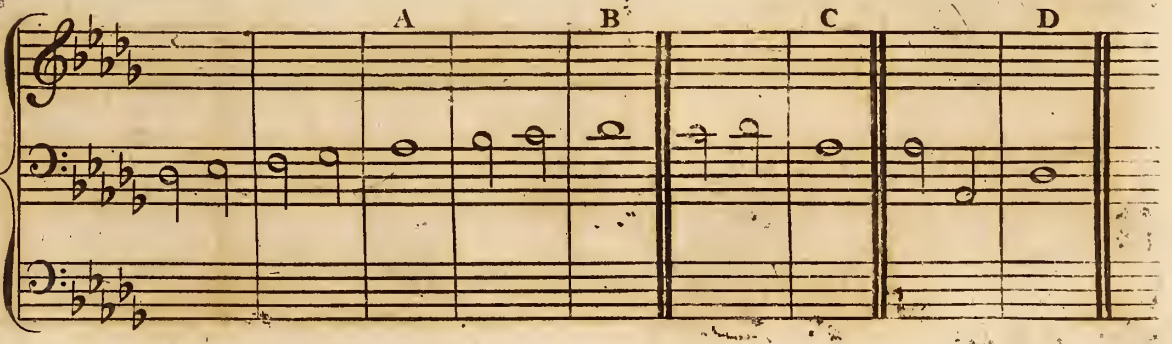
E♭ SCALE



A♭ SCALE

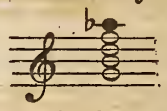


D♭ SCALE

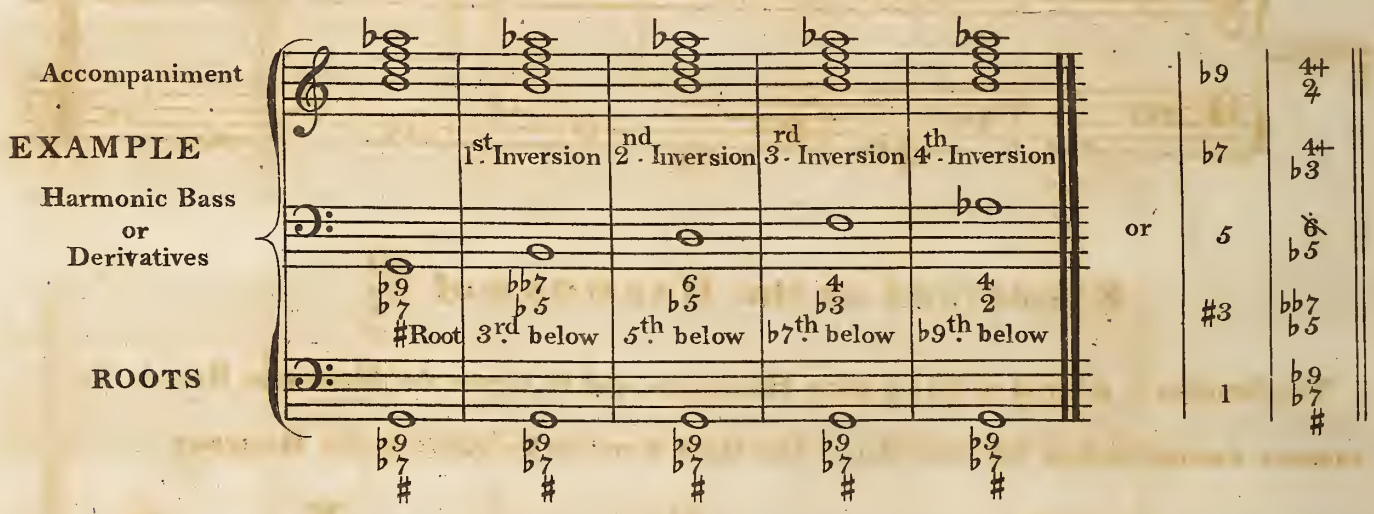


Essay VIII.

The Discord of the Flat Ninth (as combined with its Major 3rd and ♭7th) and its Signatures.

This combination is formed by the addition of a new sound to the Harmony of the Dominant; which sound exceeds the ♭7th by the distance of a Minor 3rd Ex:  by this addition the powers of that Harmony are considerably increased, and new Intervals formed by the Inversion of its Harmonics.

The **Harmony** of the ♭9 ♭7 # bears five **Signatures**, one on its **Root** and four on its Derivatives.



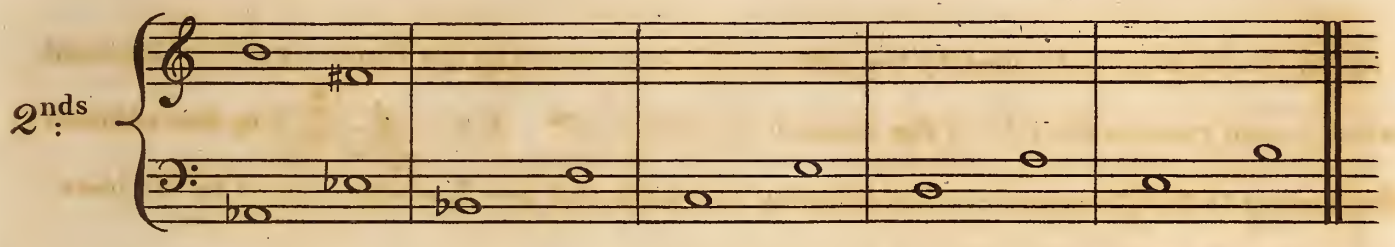
This Harmony, tho' it properly belongs to the Dominant of Minor Keys is frequently borrowed by that of the Major

From the Inversion of this Harmony arise two new Discords, the extreme shard second composed of 1 Tone and 1 Semitone, as it appears on the fourth Inversion, and the diminished or ♭♭7th as it appears on the first Inversion.

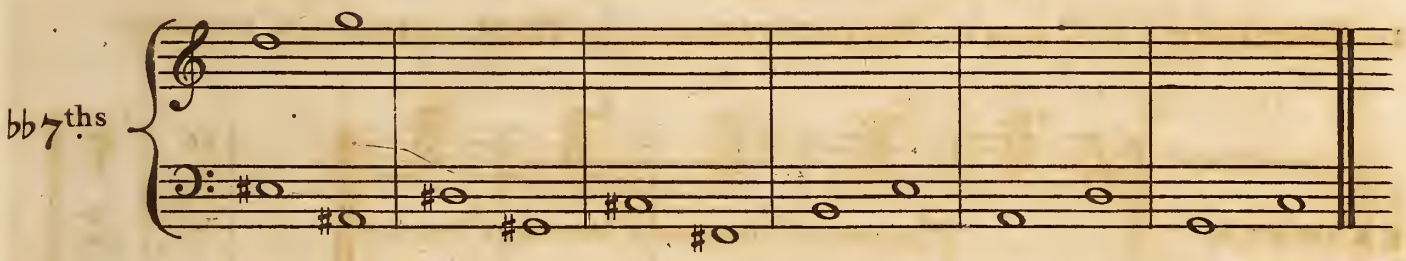
EXERCISES on the Discords arising from the Inversions of the Harmony of $\begin{smallmatrix}\flat 9\\ \flat 7\\ \#\end{smallmatrix}$.

RULE. Ascend 1 Tone and 1 Semitone from the Bass.

The 2nd must be expressed by the next letter to that of the Bass as exemplified in the 1st Bar.

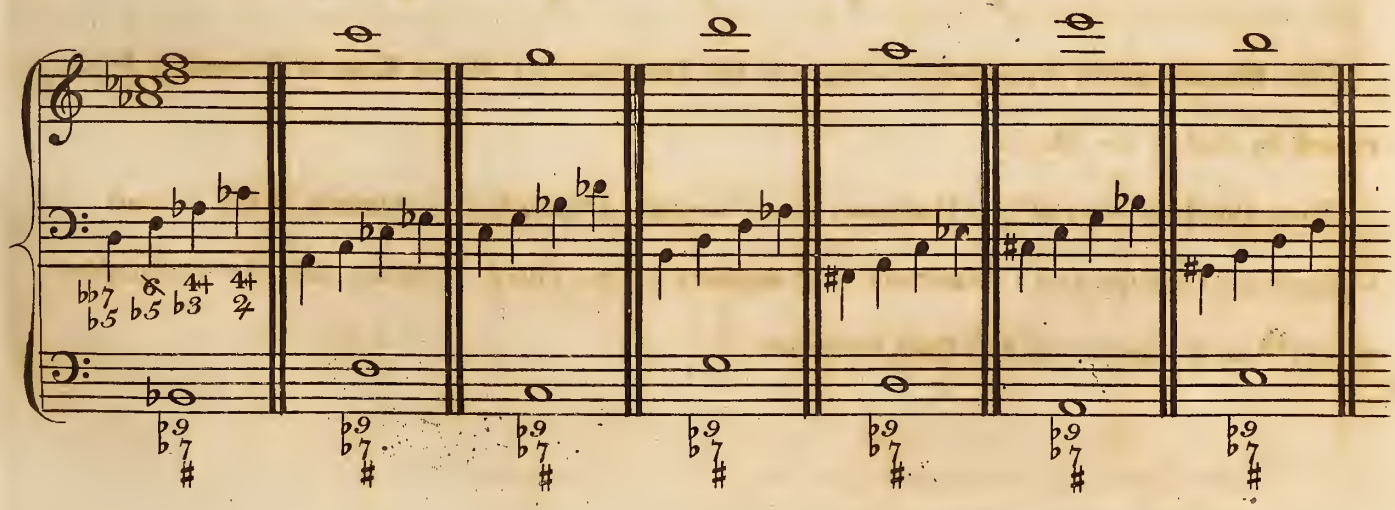


RULE. Ascend 3 Tones and 3 Semitones from the Bass.



EXERCISES on the HARMONY of $\begin{smallmatrix}\flat 9\\ \flat 7\\ \#\end{smallmatrix}$

The Student is desired to fill up these Harmonys and to figure the Harmonic Bass in the manner exemplified in the first Bar. The Root is not to be added to the Harmony.

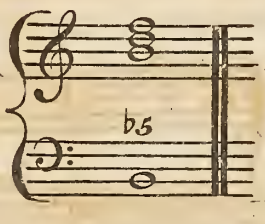


Essay IX.

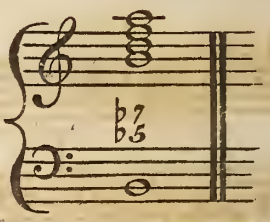
On the Imperfect Triad

We now proceed to the illustration of another sort of Triad, differing from either of those exhibited on Page 20 with respect to the construction of its fifth. The two Harmonic Triads or Perfect Common Chords before explained, differ only from each other in the nature of their thirds in regard to Major or Minor Intervals, the fifth in both Harmonys being of the same nature, Perfect, the Chord is therefore so denominated, by way of distinction from that which comes under our present consideration. This Harmony is formed of a Minor third and diminished fifth, on account of the defective nature of which fifth this Triad is denominated the **Imperfect Triad**; like the former it admits of the occasional addition of a seventh, and of Inversions similar to those before illustrated.

Example of the **Imperfect Triad**

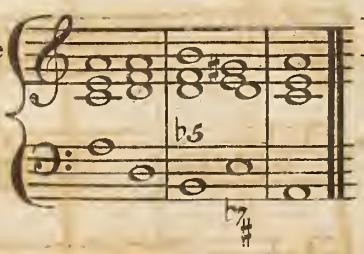


The **Imperfect Triad** with a seventh added

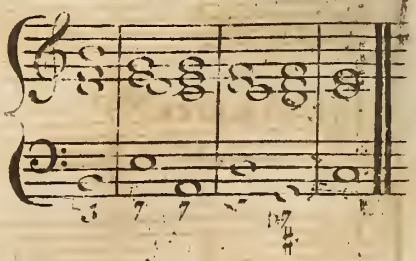


As this Triad is found to resemble other Harmonys in its Harmonic signatures, as well as in its construction, it is necessary to shew how it may be distinguished from them. It may be observed that in its simple state uncombined with the ♭7th it resembles that Harmony which arises from the first Inversion of the ♭7/♯ or Dominant Harmony when its root is omitted in the Chord, but is distinguished therefrom by having its place on a different part of the Scale, the Dominant Harmony occupies the fifth of the scale, the Imperfect Triad has its place on the seventh of the Major scale and on the second of the Minor, the Dominant Harmony always requires that of the Key to follow it, which the Imperfect Triad does not but has its succeeding root in general a fourth above or fifth below, in the Minor scale it is generally followed by the Dominant Harmony for which Harmony. it peculiarly prepares the Ear.

Example of the **Imperfect Triad** in a Minor Key



Example of the **Imperfect Triad** in a Major Key

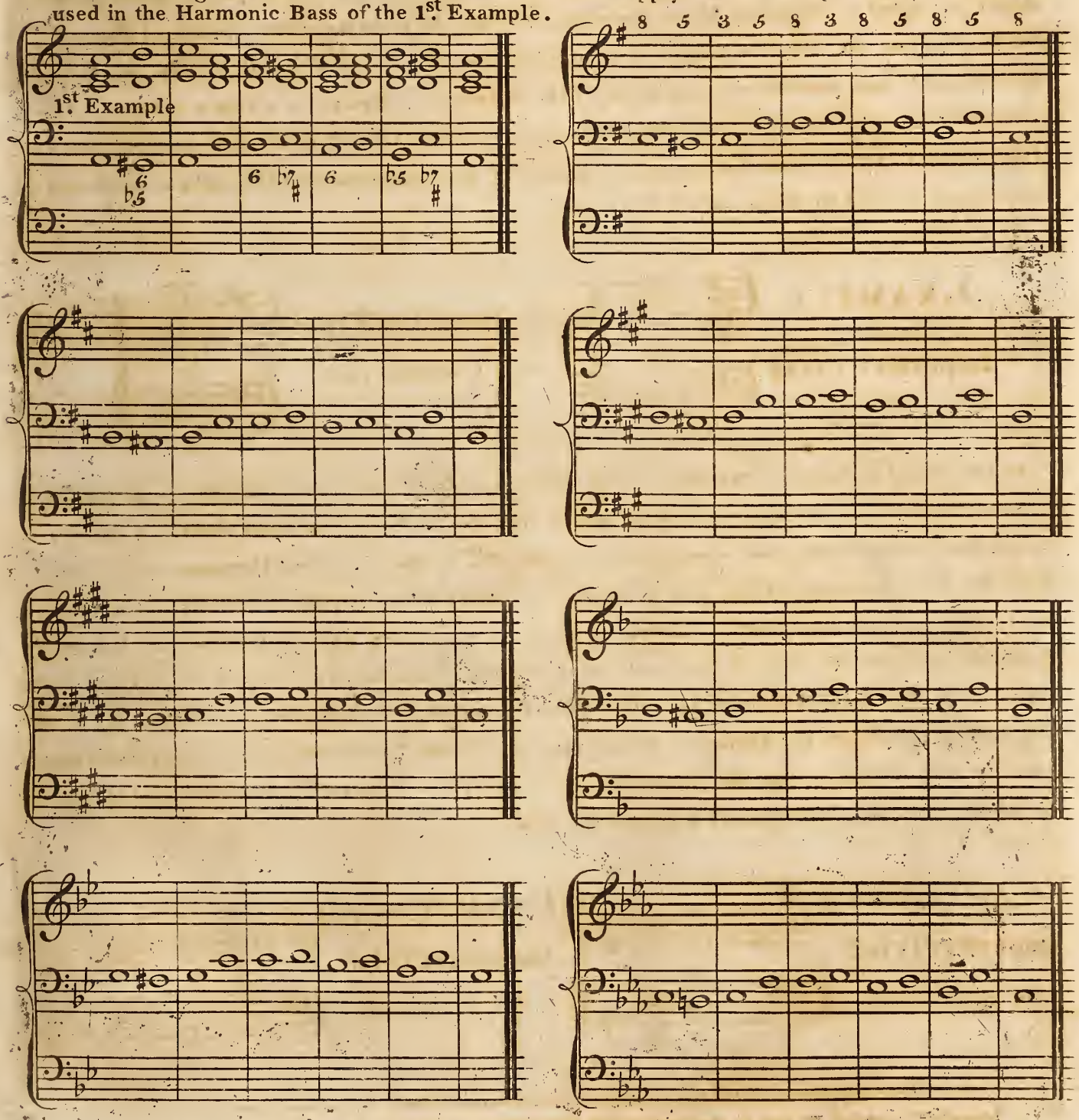


※ The Imperfect Triad may be seen in the progressions of sevenths on Page 44 on the 4th note of the Example.

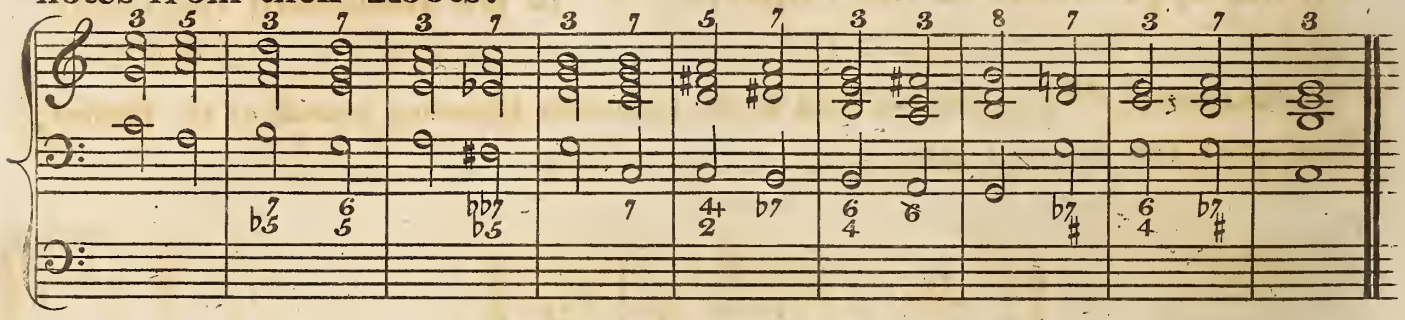
The following Exercises are proposed to enable the Student to distinguish the Harmony of the Imperfect Triad from any other which may resemble it. The Imperfect Triad will be known in these Exercises by being succeeded by the Harmony of the fourth above or fifth below. The Harmonic Bafses of these Exercises are to be figured and the roots applied. The Imperfect Triad is to be figured thus ♭5.

EXERCISES in MINOR SCALES in which the IMPERFECT TRIAD is introduced in its simple state.

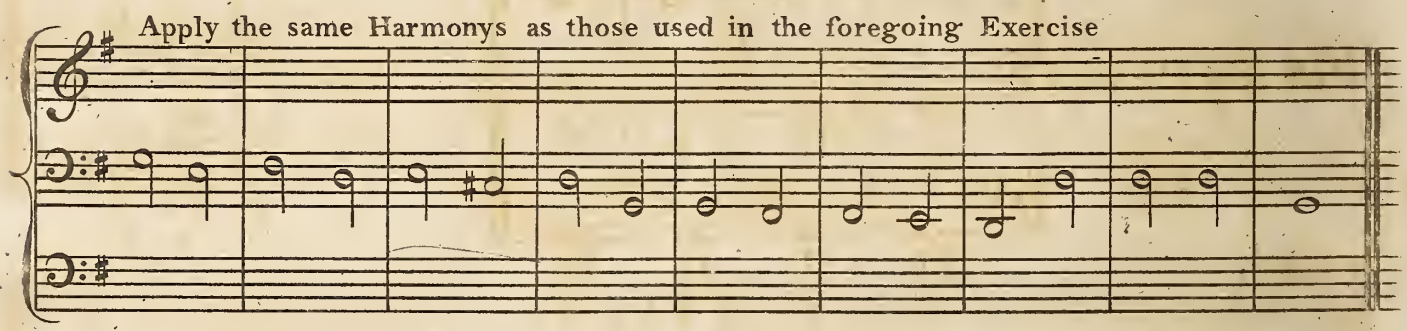
In the following Exercises the Student is desired to apply the same Signatures as those used in the Harmonic Bass of the 1st. Example.

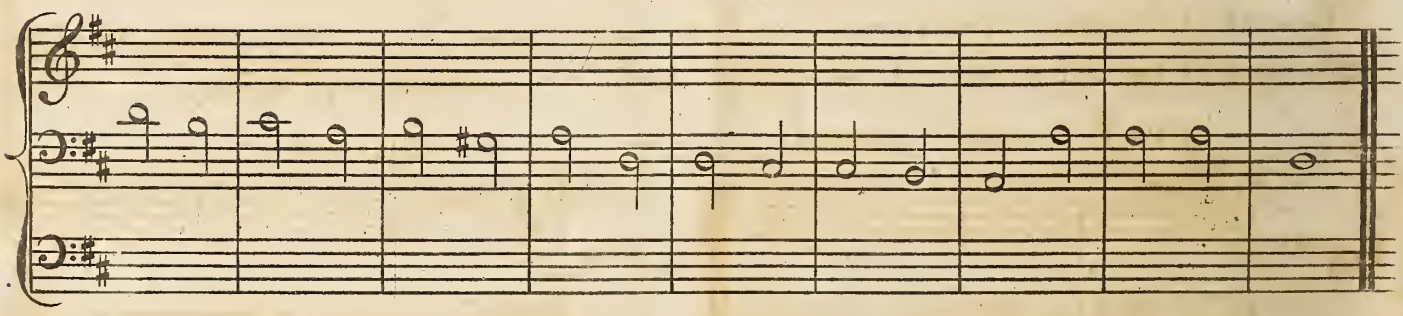


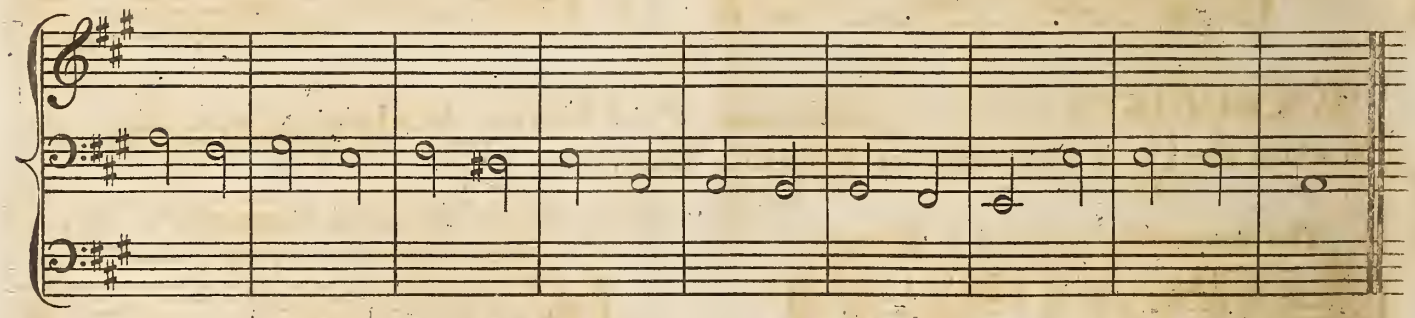
EXERCISES in MAJOR SCALES in which the IMPERFECT TRIAD is introduced combined with its 7th. The sixth note of these Exercises gives an Example of the Harmony 9 b7 # being borrowed by the Dominant of a Major Key. The figures shew the distance of the upper notes from their Roots.

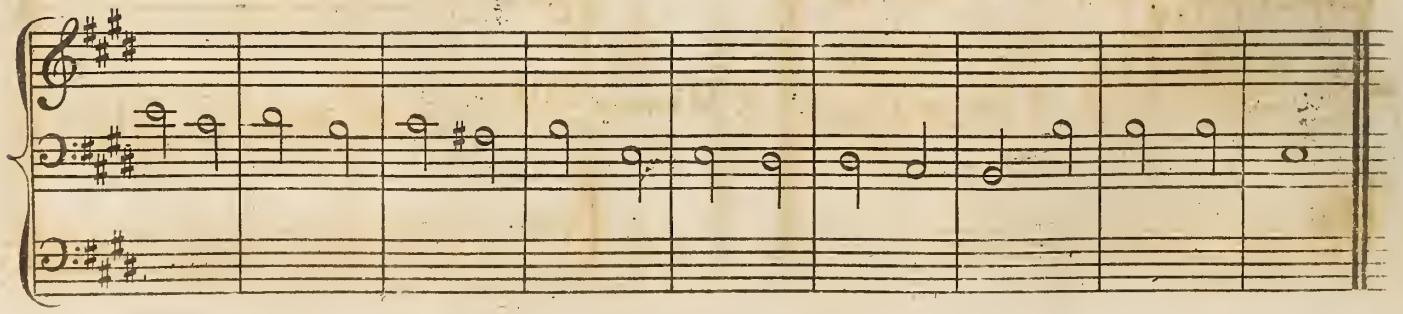


Apply the same Harmonys as those used in the foregoing Exercise







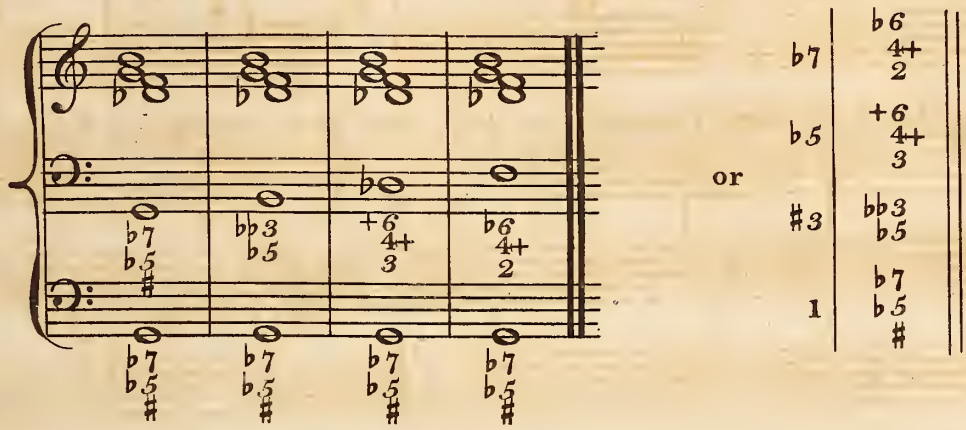


ESSAY X.

On the application of the Imperfect 5th. to the Dominant Harmony.

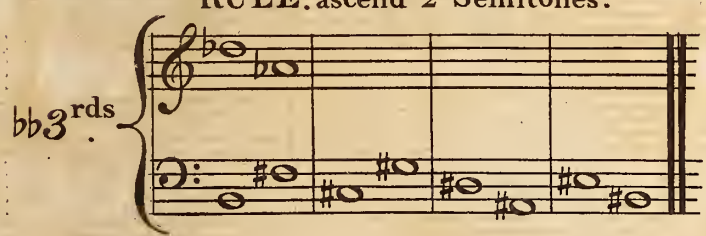
The Imperfect 5th. is sometimes used in the Dominant Harmony instead of the Perfect, from which new Intervals arise.

EXAMPLE

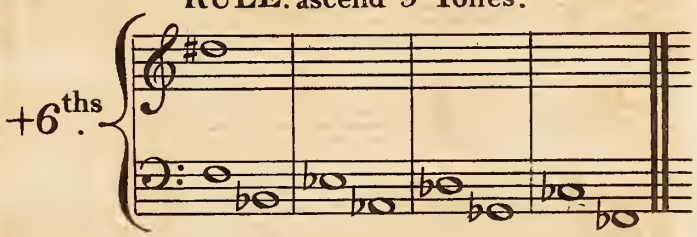


From the Inversions of this Harmony arise two new Discords, that of the extreme flat third composed of two Semitones, and the extreme sharp sixth composed of five Tones.

RULE. ascend 2 Semitones.

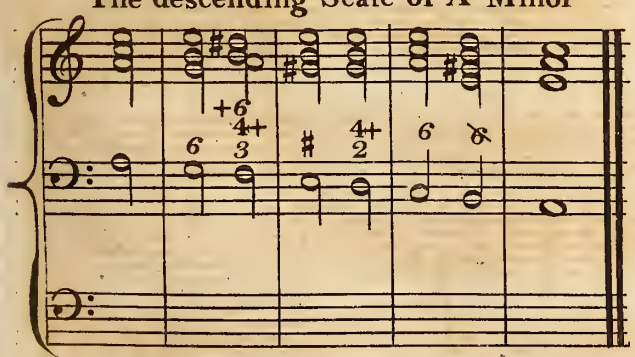


RULE. ascend 5 Tones.



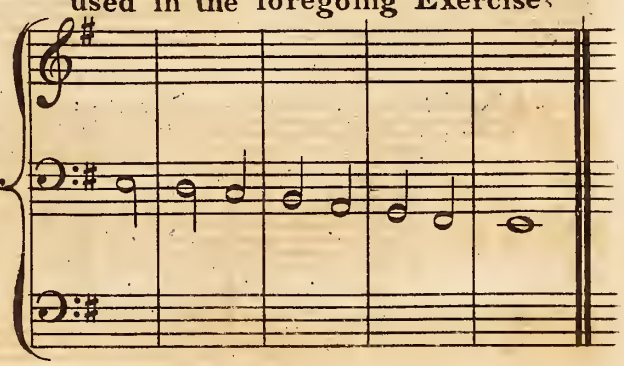
EXERCISES on the Accompaniment of the **Minor Scale** in its descending order, in which the ♭7 ♭5 ♯ on the Dominant is further illustrated.

The descending Scale of A Minor



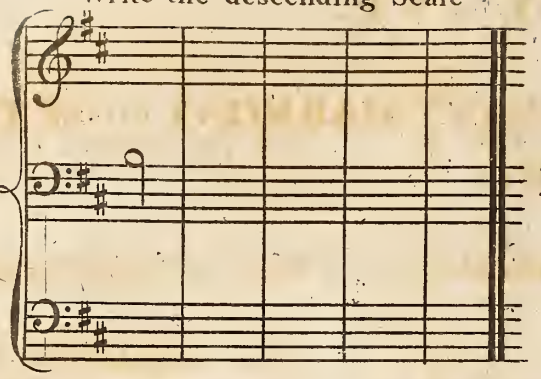
E Minor

Apply the same Harmonys as those used in the foregoing Exercise.

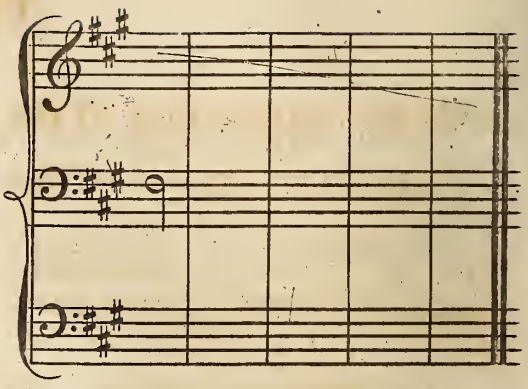


Write the descending Scale

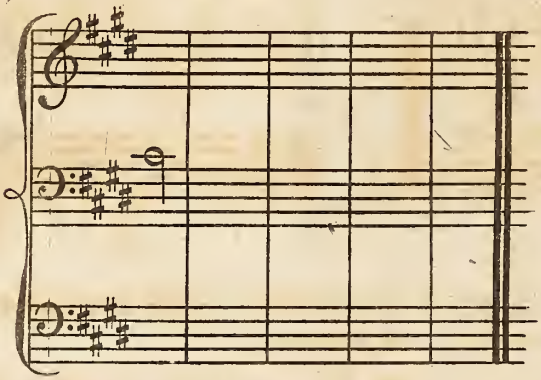
B Minor



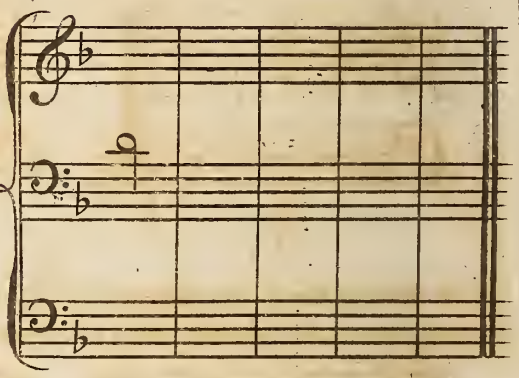
F♯Minor



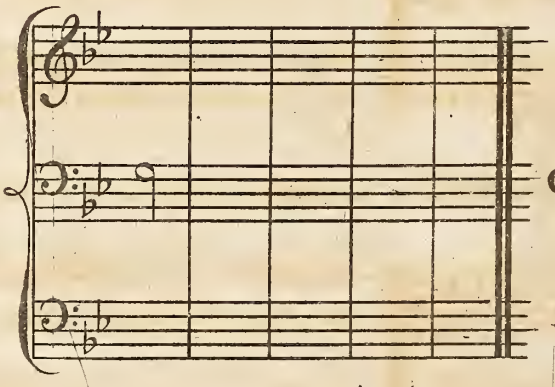
C♯Minor



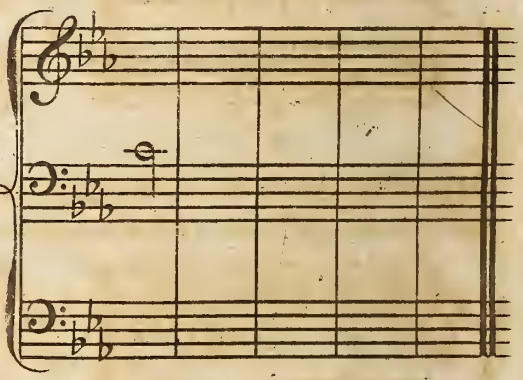
D Minor



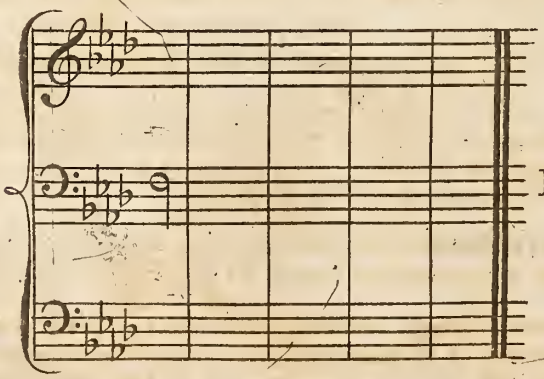
G Minor



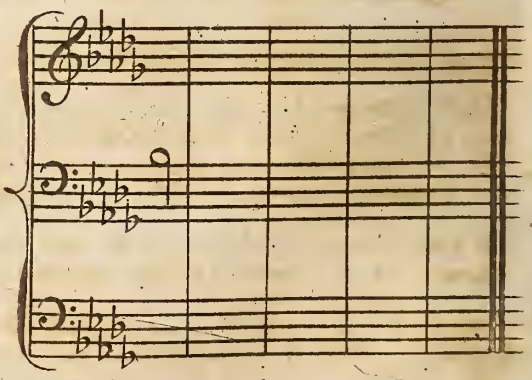
C Minor



F Minor



B♭Minor

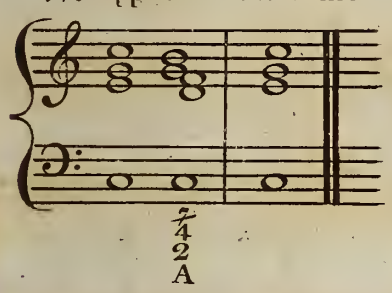


Essay XI.

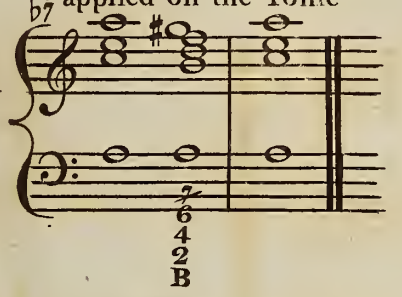
On the application of the DOMINANT HARMONY on the TONIC and on the 3rd. of the SCALE.

The Harmony of the Dominant is occasionally used on the Tonic, of which the following Examples afford illustrations.

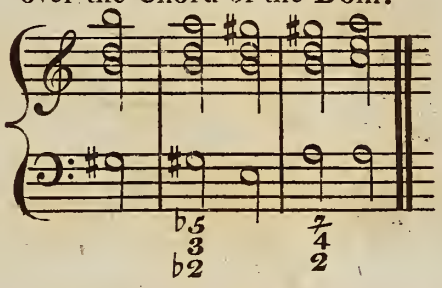
The Dom. Harmy. with its ♭7th. applied on the Tonic



The Dom. Harmy. with its ♭9 ♭7 applied on the Tonic

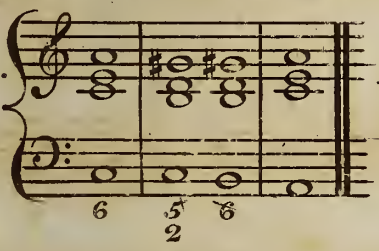


The Inversion of the foregoing Harmony by placing the Tonic over the Chord of the Dom:

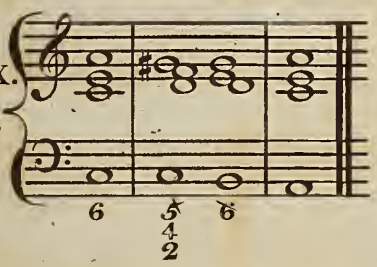


In Minor Keys the Dom: Harmy. is sometimes applied to the 3rd. of the Scale from which arises a new Interval denominated a Superfluous 5th. composed of 4 Tones.

Ex. 1.



Ex. 2.

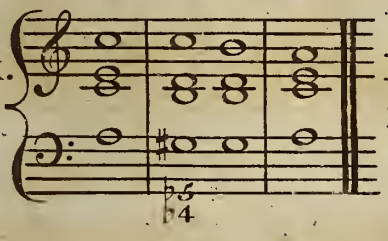


Example 1 shews the Dom: Harmy. with its ♭7 applied to the 3rd. of the Scale

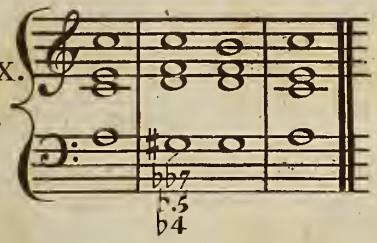
Example 2 shews the Dom: Harmy. with its ♭9 ♭7 applied to the 3rd. of the Scale

From the Inversion of the above Harmony arises another Interval denominated a diminished 4th. composed of 1 Tone and 2 Semitones.

Ex. 1.

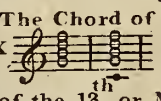


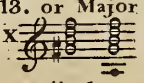
Ex. 2.



Example 1 shews the Inversion of the above Harmony with its ♭7

Example 2 shews the Inversion of the same Harmony with its ♭9 ♭7

A This Harmony is universally denominated the Chord of the 11th. Most Theorists when treating of it have followed the plan first introduced by Mons.r RAMEAU of substituting supposed or artificial Bafses in the place of radical ones, agreeable to which false principles they thus define the Harmony in question "The Chord of the 11th. arises from that of "the Dominant by taking a 5th. below its Fundamental sound for the Bass. Ex 

B This Harmony is likewise on the same principle defined to be the Chord of the 13th. or Major 7th. arising from the Harmony of the Dominant by the supposition of a 7th. below its fundamental sound Ex 

But as the supposing of a sound to exist below that denominated the fundamental or radical sound is admitting into a system established on mathematical laws, a principle subversive of its foundation, it does not seem requisite to offer any apology for pursuing in this Treatise a different path; as the mode preferred has for its basis, the first and leading principle of all natural resonance, as illustrated on Page 16.

An enumeration of such of the different Intervals contained within the Octave as are used in composition and have been illustrated in the course of this work with a reference to their derivation. The middle Column shews the Signatures, which the Roots belonging to their respective Intervals bear.

INTERVALS	composed of	derived from the Harmony of	its Inversion	composed of
The lowest of these two notes is the Root Minor 2.nd	1 Semitone	Signatures of the Roots ♭9.th	The highest of these two notes is the Root Major 7.th	5 Tones & 1 Sem:
The highest is the Root Major 2.nd	1 Tone	♭7.th	The lowest is the Root ♭7.th	4 Tones & 2 Sem:
A Semitone below the under note is the Root +2.nd	1 Tone & 1 Sem:	♭9 ♭7 ♯3	A Semitone below the upper note is the Root ♭♭-.th	3 Tones & 3 Sem:
A Major third below the under note is the Root ♭♭3.rd	2 Semitones	♭5 ♯3 1	A Major third below the upper note is the Root +6.th	5 Tones
♭3.rd	1 Tone & 1 Sem:	5 ♭3 1	Major 6.th	4 Tones & 1 Sem:
♯3.rd	2 Tones	5 ♯3 1	Minor 6.th	3 Tones & 2 Sem:
Diminished 4.th	1 Tone & 2 Sem:	Dominant Harmony on that of the Key	Superfluous 5.th	4 Tones
Perfect 4	2 Tones & 1 Sem:	5 3 1	Perfect 5	3 Tones & 1 Sem:
Superfluous 4.th	3 Tones	♭7 5 ♯3	Diminished 5.th	2 Tones & 2 Sem:
1 Tone above the lowest note is the Root			1 Tone above the upper note is the Root	

From the above Table it may be observed, that by Inversion a Major Interval becomes Minor, a Minor becomes Major and a ♭♭ becomes ×

Of these Intervals it is to be observed that they are distinguished by different Terms suited to expreſs their particular qualities, according to the various degrees of which they are com-posed; namely, **Perfect** and **Imperfect, Major** and **Minor, Superfluous** and **Dimi-nished,** these terms are applied in the following manner, the 4.th and 5.th are denominated **Perfect** when they are found in that degree in which the Diatonic Major and Minor Scales produce them, when they exceed that degree they are denominated **Superfluous,** and when they fall short of it **Diminished,** or (as expreſsed by some Authors) **Imperfect.** Those Intervals which the Diatonic Major and Minor Scales produce in different degrees namely, the 3.rd and 7.th with their Inversions the 6.th and 2.nd are in their greatest degree denominated Major or Sharp, and in their lesser degree Minor or Flat, when these Intervals exceed their Diatonic degree they become + (or extreme sharp) and when they fall short of it ♭♭ (or extreme flat.)

The foregoing Intervals are classed under these two general Heads

CONCORDS and DISCORDS

3.rds	Major and Minor	2.nds	of all descriptions
		♭♭3.rds	
4.ths	Perfect	4.ths	
		♭4.ths	
5.ths	Perfect	♭5.ths	
		5.ths	
6.ths	Major and Minor	+6.ths	
		7.ths	of all descriptions
8.ths	Absolute ※	9.ths	MAJOR and MINOR

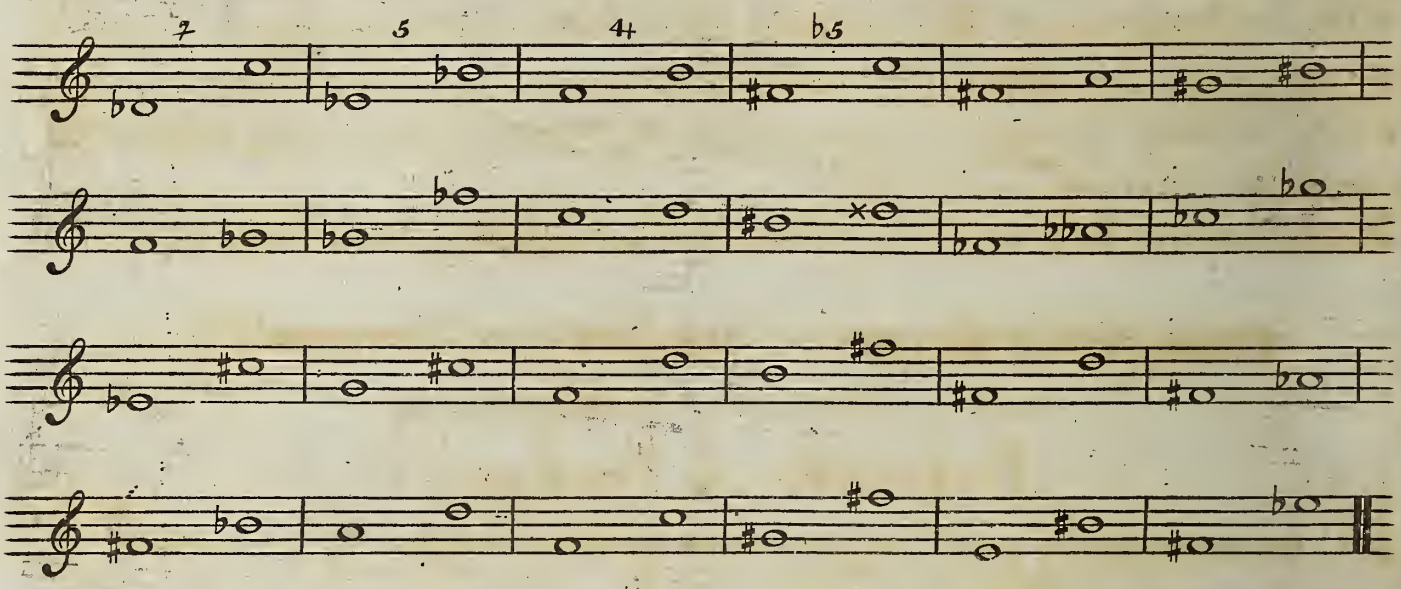
The peculiar properties of these two general species of Harmony having been already eluci-dated on Page 31 renders any further observations thereon unneceſsary.

※ The reason of applying this Term to the Concord of the 8.th may be discover'd on Page 17

EXERCISES on all the different Intervals used in Composition.

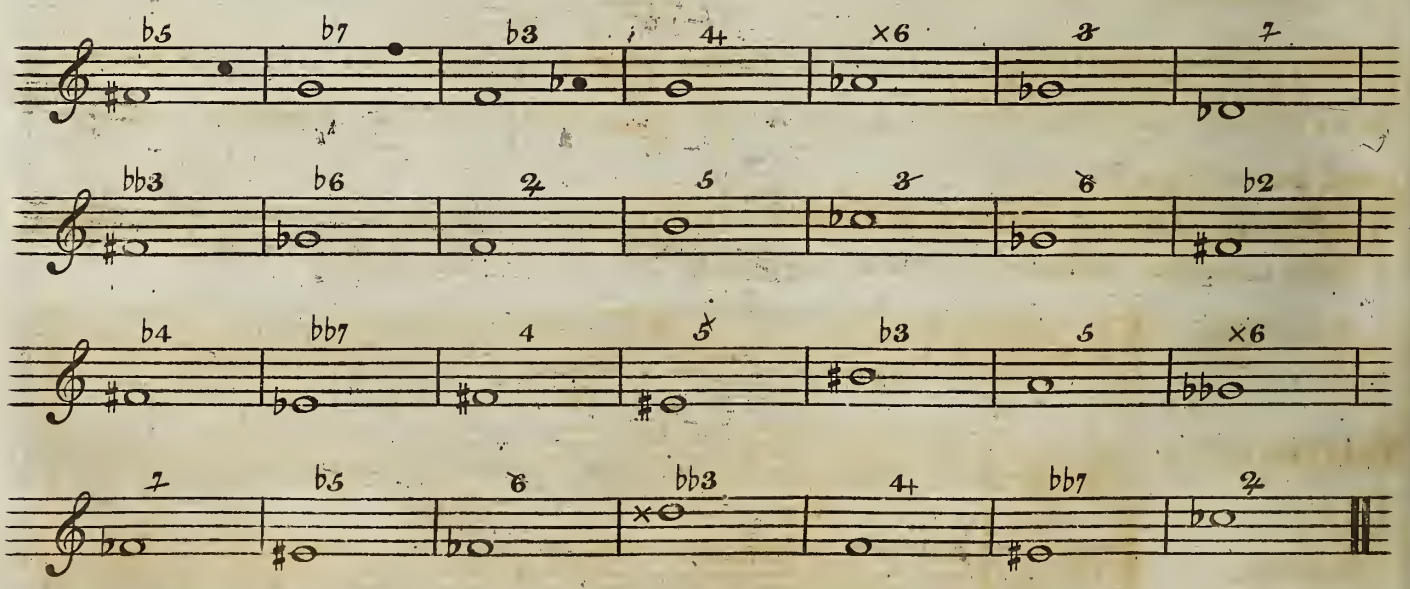
Apply to each Interval its respective Signature according to the number of Tones and Semi-tones of which it is composed, agreeable to the Example given in the four first Bars.

To expreſs a Major or superfluous Interval draw a dash through the figure thus 3. To expreſs a Minor or diminished Interval place a ♭ before the figure thus ♭3.



Express the following Intervals in notes;

in the manner of the first three Bars.



In the following Exercises the Student is to apply to each Interval the Root from whence such Interval is derived, with its appropriate signature, as illustrated on Page 56 and then express the full Harmony of such Root in the middle line, as exemplified at the beginning of the first Exercise.

When an Interval is common to more then one Root, an additional note is occasionally introduced in the middle line, or the Root required given in the lower, for the purpose of confining the Pupil to the Harmony preferred, and in cases where such guides are not afforded, the Harmony is to be regulated by the following general rules.

1 The first Harmony of each Exercise must be that of the Key.

2 Each Exercise must conclude with a perfect Cadence.

3 Every Dominant Harmony is to be succeeded by the Harmony of the Key unles any one of the notes given differs from such Harmony.

4 Simple Harmonys are to be preferred to Compound ones agreeable to the following order.

Progression of Harmonys from Simple to Compound.

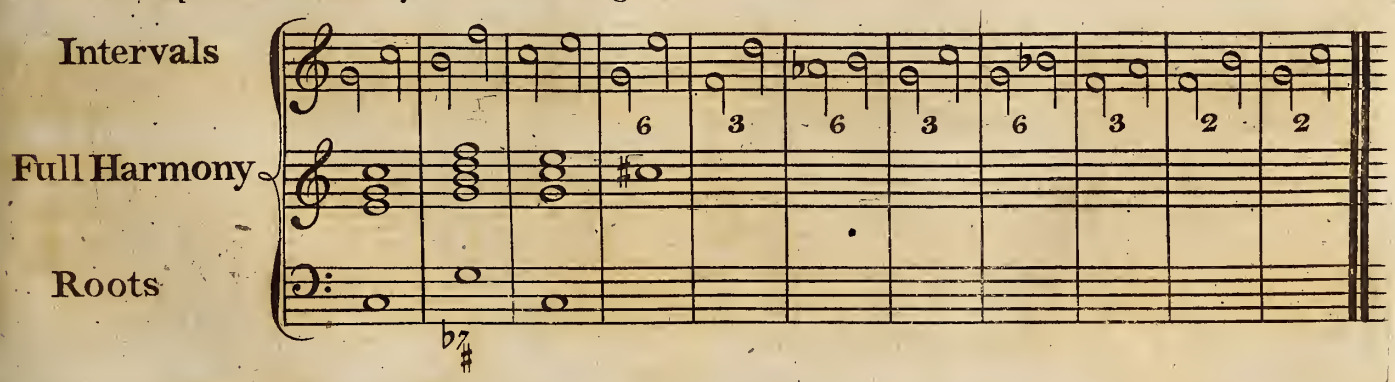
Simple	Compound	Double Compound
5	7	9
3	5	7
	3	5
		3

5 No Modulation is to be made by the introduction of a sound foreign to the Key established, unless the Intervals given require it.

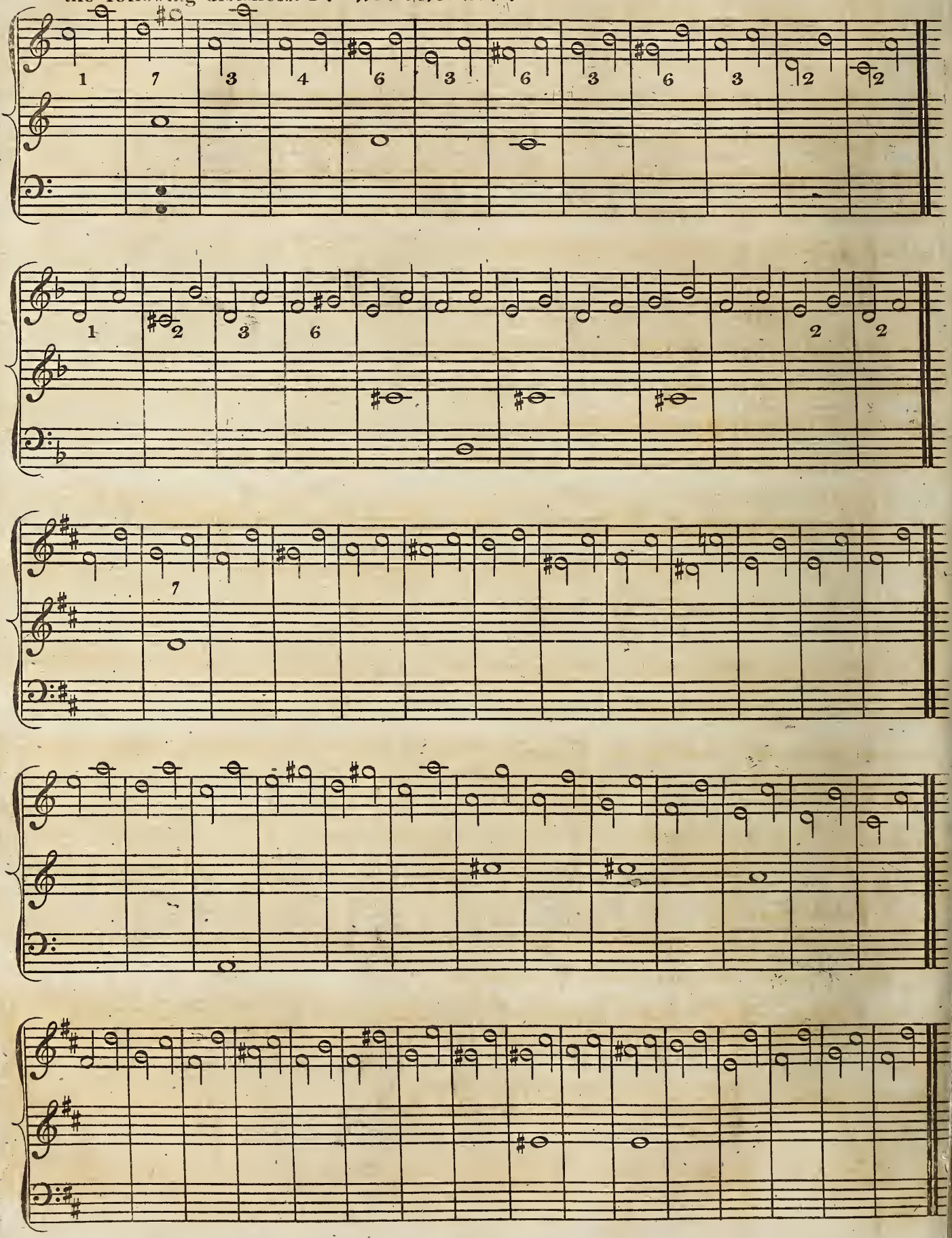
6 When any foreign sound appears among the Intervals, it requires a Dominant Harmony for its Accompaniment.

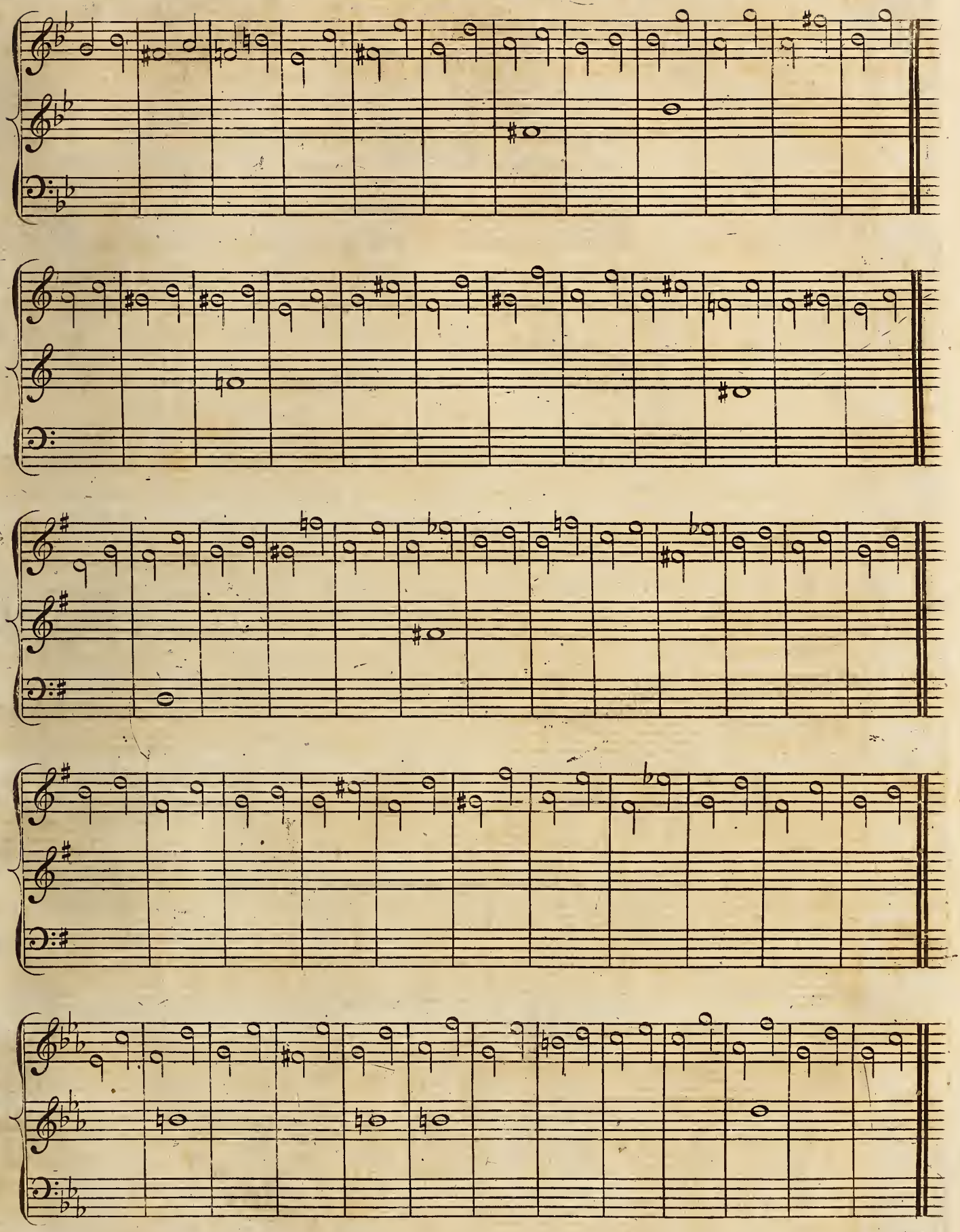
7 When the Dominant Harmony is used on the Key note or on the 3rd of the Key such Key note or its 3rd must be written in the Roots and the Dominant placed over it, as exemplified in the second Bar of Page 60.

The figures applied to several Bars of the first four Exercises, shew by which of the above Rules their respective Harmonys are to be regulated.



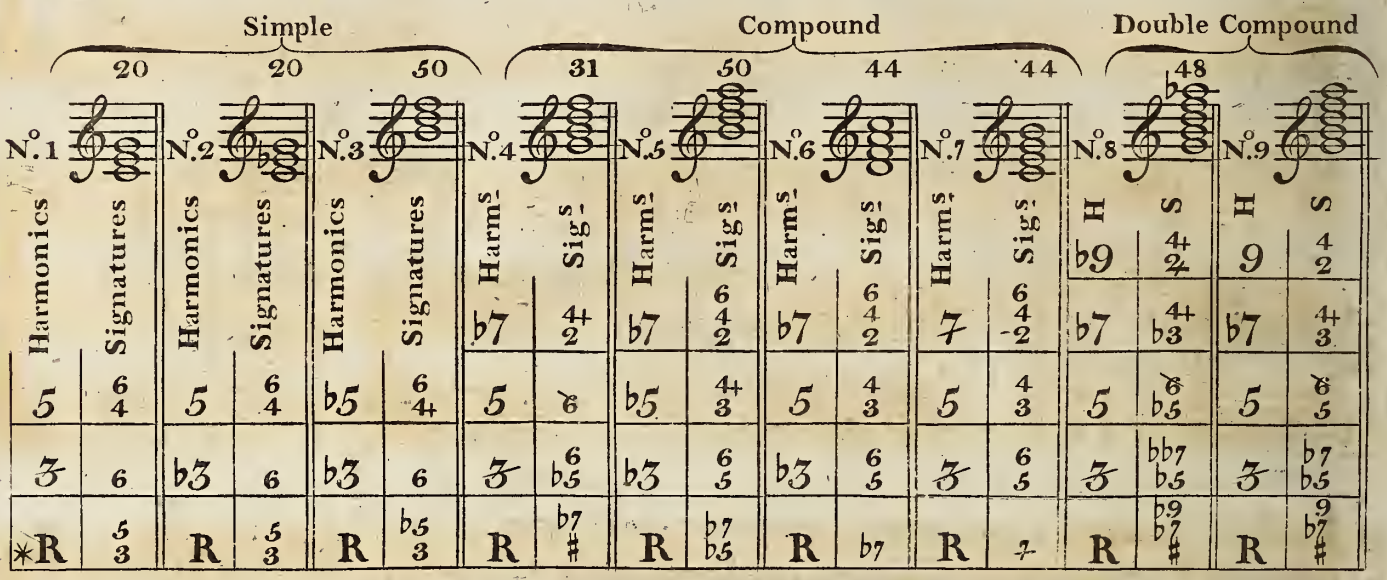
 In these Exercises the Student is recommended, first to write the denomination of each Interval over the Treble notes and then refer to Page *56* for the Roots of the following distances. 2nds ♭♭3. 4. ♭5. ×6. 7ths.





A representation of all the ORIGINAL HARMONYS used in Com-position with the signatures of their ROOTS and INVERSIONS.

The figures over each of these Harmonys refer to the Page in which such Combinations have been treated of



The above Examples represent original Harmonys of three Clafses; 1.st The simple Triad in its three different states, 2.nd The Discord of the 7 and b7 founded on the aforesaid Triads; 3.rd The Discord of 9 and b9 founded on the Harmony of the b7. As the Discord of the 7 has for its basis the Harmonic Triad, this Triad is therefore termed the fundamental, or efsential Concord; and as the Harmony of the 7. is in the same manner the foundation of the 9, the 7 is on that account term-ed the fundamental or essential Discord.

The general application of the above Harmonys in the Major and Minor Scales is as follows.

N.o 1 and 2 The Major and Minor Triad are used in various parts of the Scales as illustrated in the Exercises on Page 20

N.o 3 The Imperfect Triad is used on the 7.th of the Major and on the 2.nd of the Minor Scale, in the Major Scale it is generally succeeded by the Harmony of the 4.th of the Scale and in the Minor Scale by that of the Dominant.

N.o 5 The Imperfect Triad with its 7.th is applied in the same manner as the simple Imperfect Triad

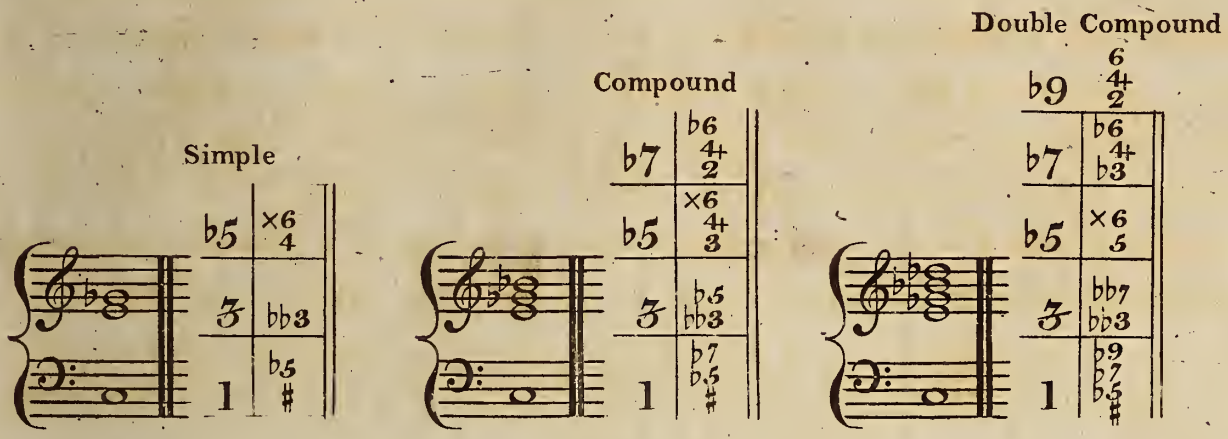
N.o 6 The b7/b3 may be applied to the 2.nd 3.rd and 6.th of the Major and to the Tonic and 4.th of the Minor Scale

N.o 7 The 7/3 to the Tonic and 4.th of the Major and to the 3.rd and 6.th of the Minor Scale

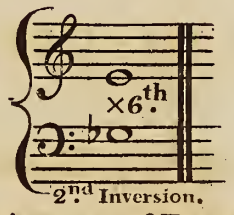
N.o 4. 8 and 9 are Dominant Harmonys consequently applicable to the 5.th of their respective Scales only Altho the Signatures of the Inversions of the different Harmonys of the 7.th are many of them similar, they may easily be distinguished from each other by the part of the Scale which they occupy.

NB The Letter R denotes Root

The Dominant Harmony with its diminished 5th. as illustrated on Page 53 might have been add-ed to the foregoing, but as it can but seldom be used with good effect, in any other state than that of its 2nd.-Inversion, it does not seem suited to be clafsed with those which are of general appli-cation, on which account a distinct representation of this Harmony in its threefold state is here subjoined.



As from this Harmony in its most usual state of Inversion arises the Interval of a ×6th. it is therefore by most Theorists denominated the Chord of the ×6th. whatever sounds appear in Music different from these original Combinations are not to be considered as essential Harmonys; such sounds are denominated Accidental, or Irregular, and arise from these fundamental Chords in a way of Transi-tion, Anticipation or Suspension; of this description are to be considered the two Harmonys illustrated on Page 55 that of the Dominant Harmony on the Tonic and its 3rd. These two Har-monys are there exhibited in their Compound and Double Comd. state and exemplified by Transi-tion, being an admissible licence used in passing from one regular Harmony to another, and although they are sounds too harsh for the Ear to dwell on, yet their aid in Music is important, as the desire they excite in the mind for a succeeding Harmony whereon the Ear can rest with satisfaction, gives to such Harmony when heard a consequence far beyond what it would other-wise possess; such indeed is the effect of Discords in general, but particularly of those whose com-ponent parts are more than usually extraneous.



Before we proceed to a consideration of those Harmonys which arise in a way of Anticipation or Suspension of the original Chords, it is necessary to render a general knowledge of those already treated of more familiar to the mind of the Student, for which purpose the following Exercises are proposed.

Essay XII

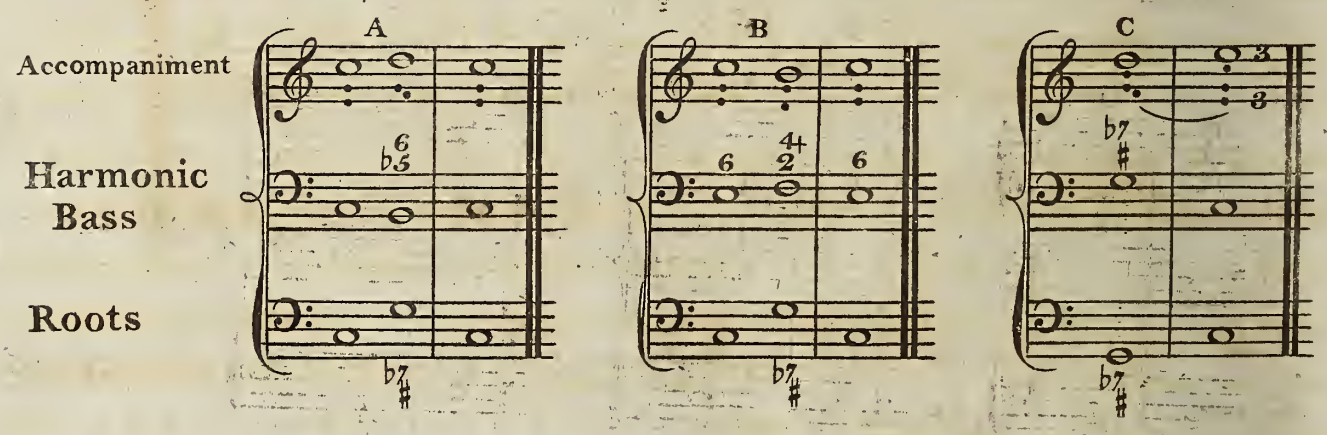
On Accompaniment.

There are laws established in regard to the well regulating of Accompaniment which it is necessary to bring gradually forward under the eye of the Pupil, these cheifly relate to the progression which certain Intervals are required to take, and the consequent necessity of doubling some sounds in a Harmony, and of avoiding the doubling of others. * The Intervals not permitted to be doubled in Accompaniment on account of their predominant effect on the Ear are the sensible note or 3.rd of the Dominant Harmony, and Discords in general; the occasional doubling of the Intervals cheifly arises from the progression or resolution of the Discords, most of which are required to descend. It is to the Discord of the ♭7.th alone in this point of view that the attention of the Student is requested in the following Exercises, the other Discords will be more particularly treated of hereafter. The underwritten Examples will afford an illustration of the present subject.

RULE 1. The sensible note must not be doubled. Exemplified at A.

RULE 2. The Discord ♭7 must not be doubled. Exemplified at B.

RULE 3. The Discord ♭7 requires a descending progrefsion (or resolution) to the next Harmony C.



A. The 3.rd of the Dominant Harmony being used in the Bass is omitted in the Accompaniment.

B. The ♭7 on Dominant Harmony being used in the Bass is omitted in the Accompaniment.

C. The desscending resolution of ♭7 and the consequent doubling of the 3.rd in the next Harmony.

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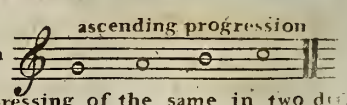
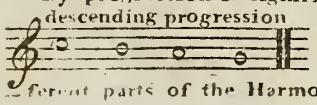
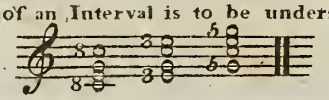
* By progrefsion is signified that particular course which sounds take in a Composition 

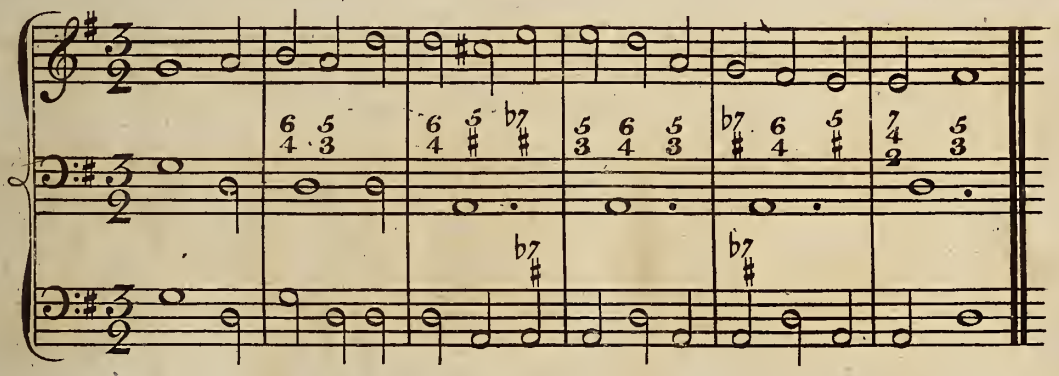


By the doubling of an Interval is to be understood the expressing of the same in two different parts of the Harmony EXAMPLE 

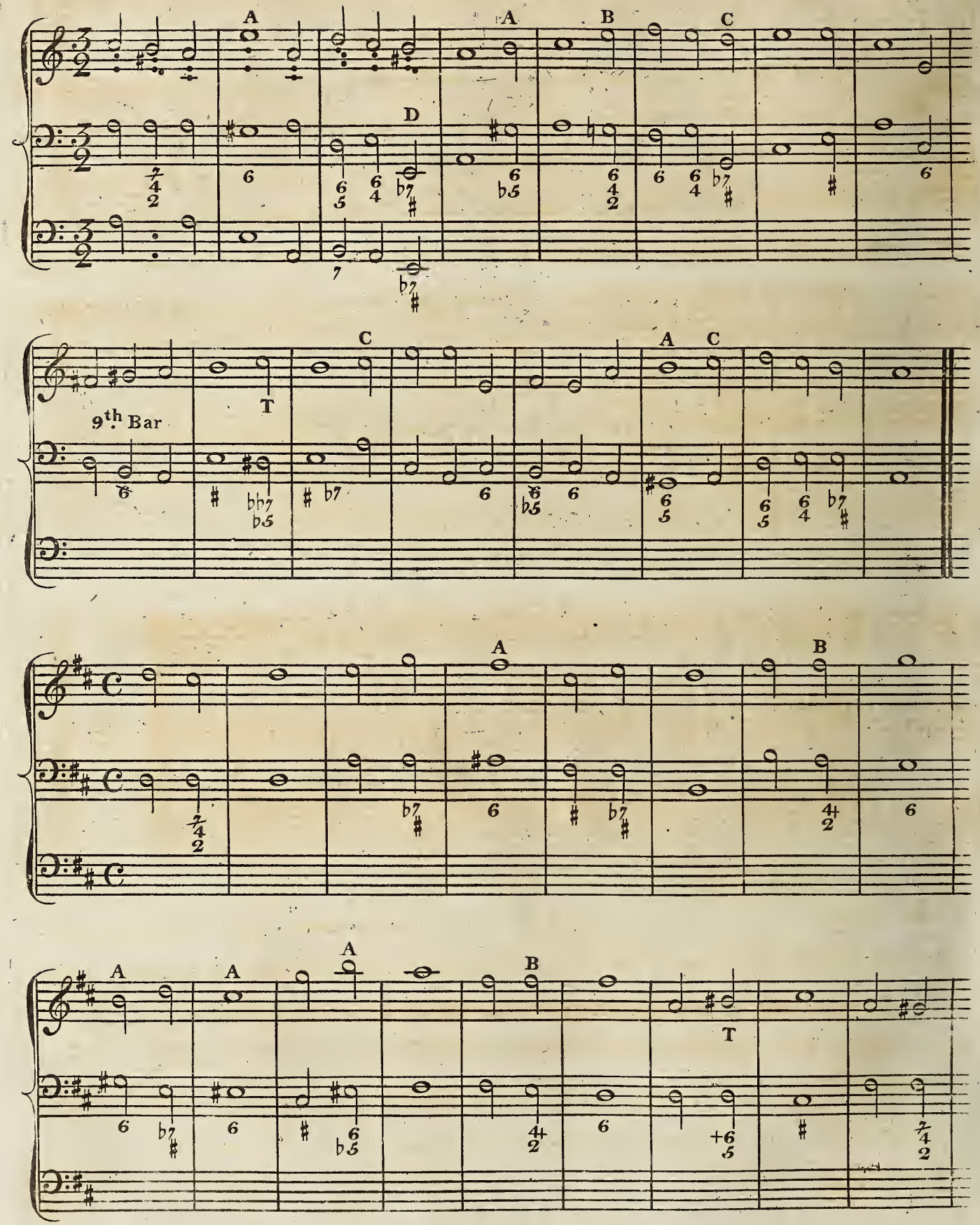
The Letters A. B. C. in the following Exercises refer the Student to such one of the forego-ing rules as is applicable to the Harmony so distinguished.

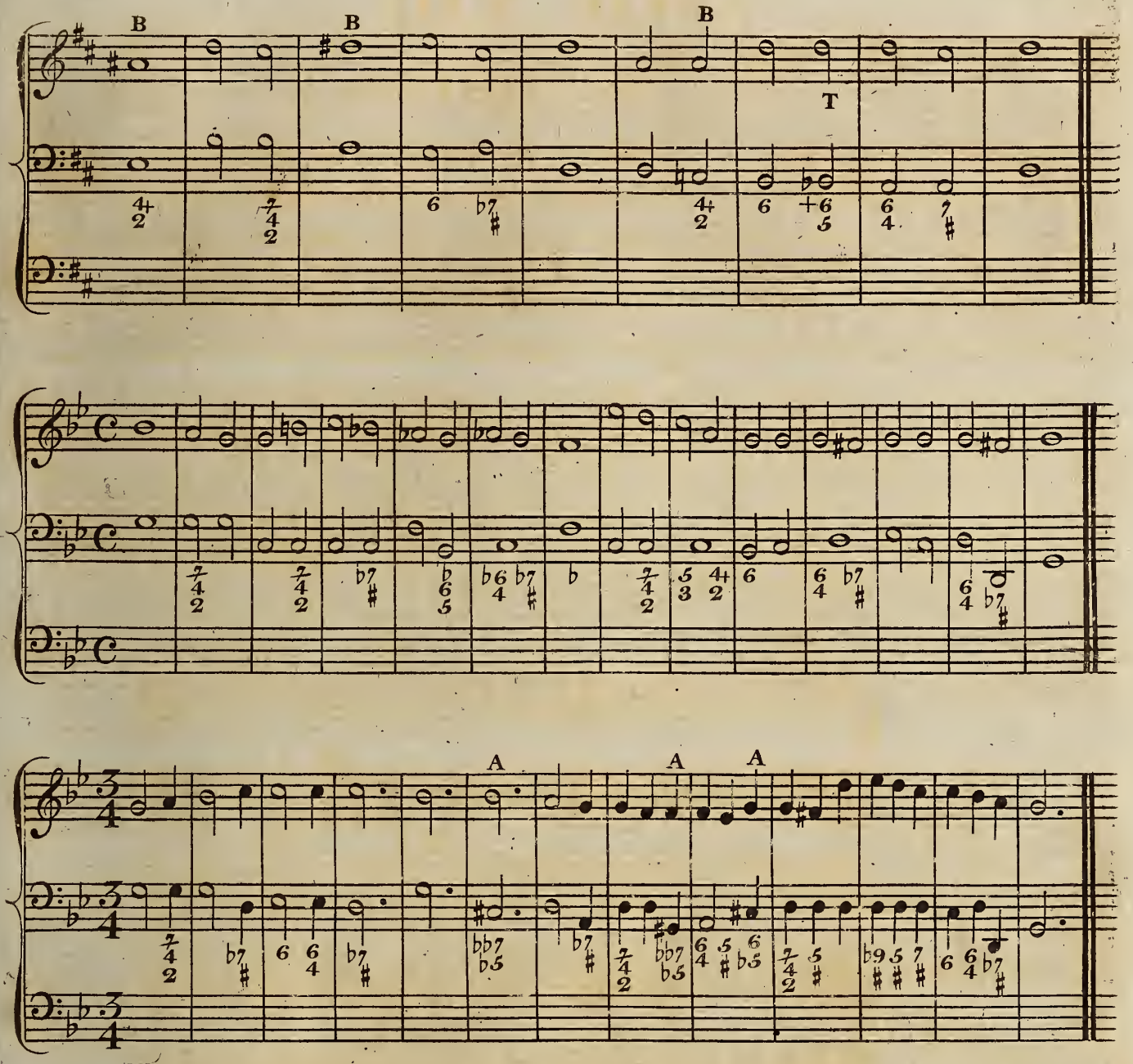
As the Dominant Harmony naturally requires the Harmony of the Key to follow it and there-by form a Perfect Cadence, whenever the Dominant Harmony is succeeded by any other than that of the Key, the Cadence is said to be interrupted, this may be done in various ways, some of which will appear in the following Exercises. The 6th. Rule given on Page 59 is herein to be attended to that whenever a sound foreign to the Key appears, such sound must be consider-ed as a branch of a Dominant Harmony. Observe, the ♯F in the 9th. Bar of the 1st. Exercise is not a foreign sound, but is the 6th. belonging to the ascending order of the Minor Scale; this distinction must be made in all similar passages.

When two or more signatures are applied to one Bass it is to be understood that the Harmo-ny of such Bass changes, and therefore requires as many different roots, as there are different Signatures. The following Example will further illustrate this remark.



The Student is required to apply the Roots and Accompaniments in the following Exercises according to their signatures, in the manner illustrated in the first three Bars, and to signify the modulations used, by marking every Dominant Harmony with the Letter D, in the same man-ner as in the Exercises on Page 36. Harmonys having the Letter T placed over them are not to be considered as Dominants, but as transient Harmonys used by way of licence in passing from one Harmony to another; the nature of these Combinations will be more fully explained hereafter.


A
A
B
C
D
9th Bar
T
C
A
C
A
B
A
A
A
B
T

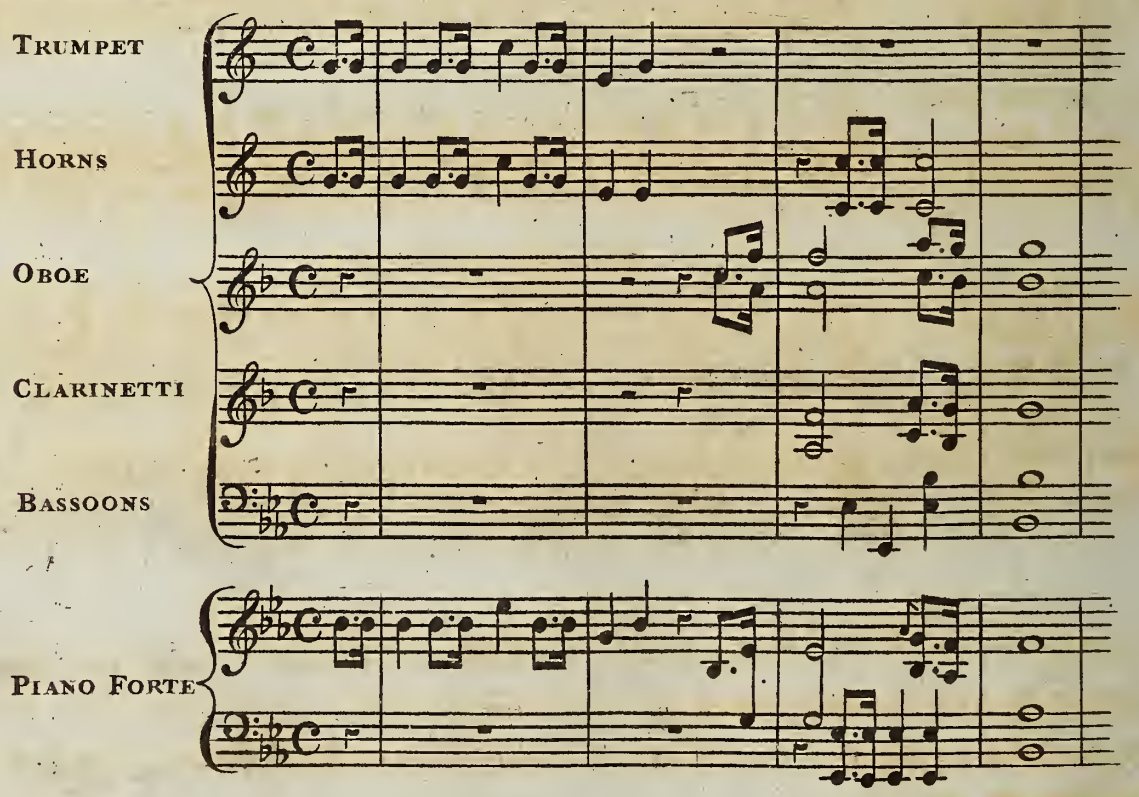


In order to obtain further opportunity of exercising the foregoing Harmonys the Student may transpose these Exercises into other Keys, the method of doing which forms the Subject of the next Essay.

Essay XIII

On Transposition.

Transposition is the art of transferring a piece of Music from its original Key to some other of the same species, and has its use both in Vocal and Instrumental Music, in the former the Accompanist is thereby enabled to accomodate the particular compass or powers of the Singer, by accompanying the Piece in such Key as may be best suited either to display the excellencies, or conceal the defects peculiar to the voice of the Performer. In Instrumental Music it frequently happens that the parts to be performed by particular Instruments such as Trumpets, Horns, Clarinetts &c. are on account of the peculiar nature of such Instruments, printed in different Keys from the other parts of the Score. To give the general effect of an Instrumental piece on the Piano Forte all the prominent, or leading parts of the Composition must be heard, and when such parts are found in those staves of the Score which are appropriated to the above mentioned Instruments, recourse must be had to the aid of Transposition, for the purpose of reducing all the parts to one Key, of this the few following Bars will afford an Example.



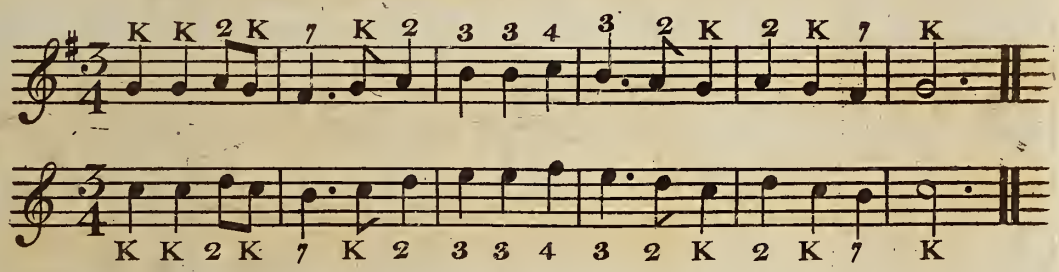
In the above piece three different Keys appear in the Score the Trumpets and Horns being in C, the Oboes and Clarinetts in F, and the Bassoons in ♭E, all of which are reduced to one Key (that of ♭E) by means of Transposition for the Piano Forte as is seen in the lower line.

It is to be observed that no piece of Music can be transposed into a Key of a different species from that of its original, without an entire change of Character being produced thereby; therefore by Transposition is only to be understood the transferring of a Piece from one Major Key into another Major Key, or from one Minor Key into another Minor Key, the different order of the Major and Minor Scales preventing the Transposing of a piece from one Species to the other. **Transposition** may be made by two different methods equally simple and easy in their application, First, by observing that every note of the transposed copy, bears the same relation to its Tonic, that its correspondent note in the original bears to the original Tonic. Secondly, By making every succeeding note of the transposed copy stand in the same relation to its preceding note, that such relatives bear to each other in the Original.

First Method.

Original in G Key

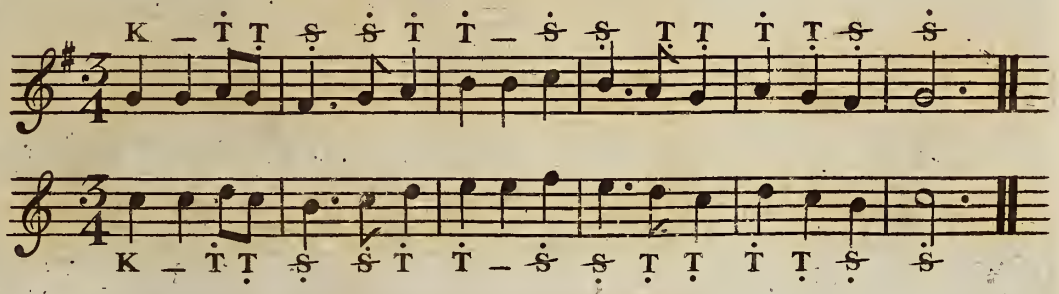
Transposed Copy in C Key



Second Method.

Original in G Key

Transposed Copy in C Key



The figures used in the first Example shew the distance of each note of the Air from the Key note.

The Letter K. signifies Key note.

In the second Example the Letter T. signifies that the note over which it is placed is one Tone distant from the preceding note.

The Dot placed over the Letter (thus Ṫ) signifies that the progression is ascending, when placed under the Letter that it is descending.

♭S signifies Semitone Minor. ~~S~~ Semitone Major.

EXERCISES on TRANSPOSITION.

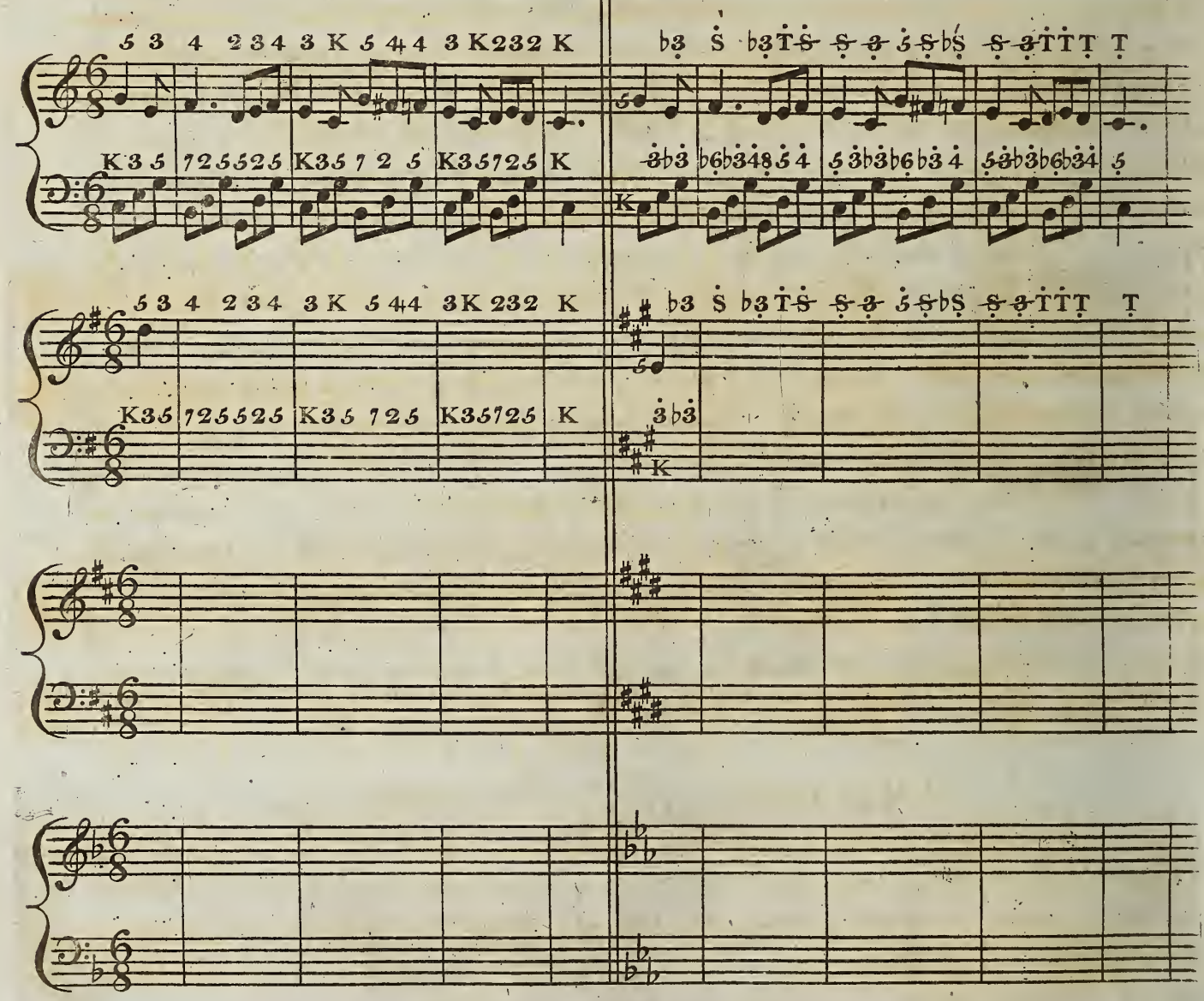
The Student is required to Transpose the following Air into the different Keys underwritten.

First Method

The figures applied to the several notes shew their relation to the original Tonic which figures being copied into the following Exercises, will be the Pupils guide for proceding, as illustrated in the Exercise in G Key.

Second Method

The Exercises on this side are to be written according to the second rule, by copying the distance, in which each note stands related to its preceding.



The 4 Exercises in the Keys of F, bB, bE, and bA, shew that a Sharp when transposed will in certain Keys be represented by a natural, and a natural by a Flat.

Essay XIV.

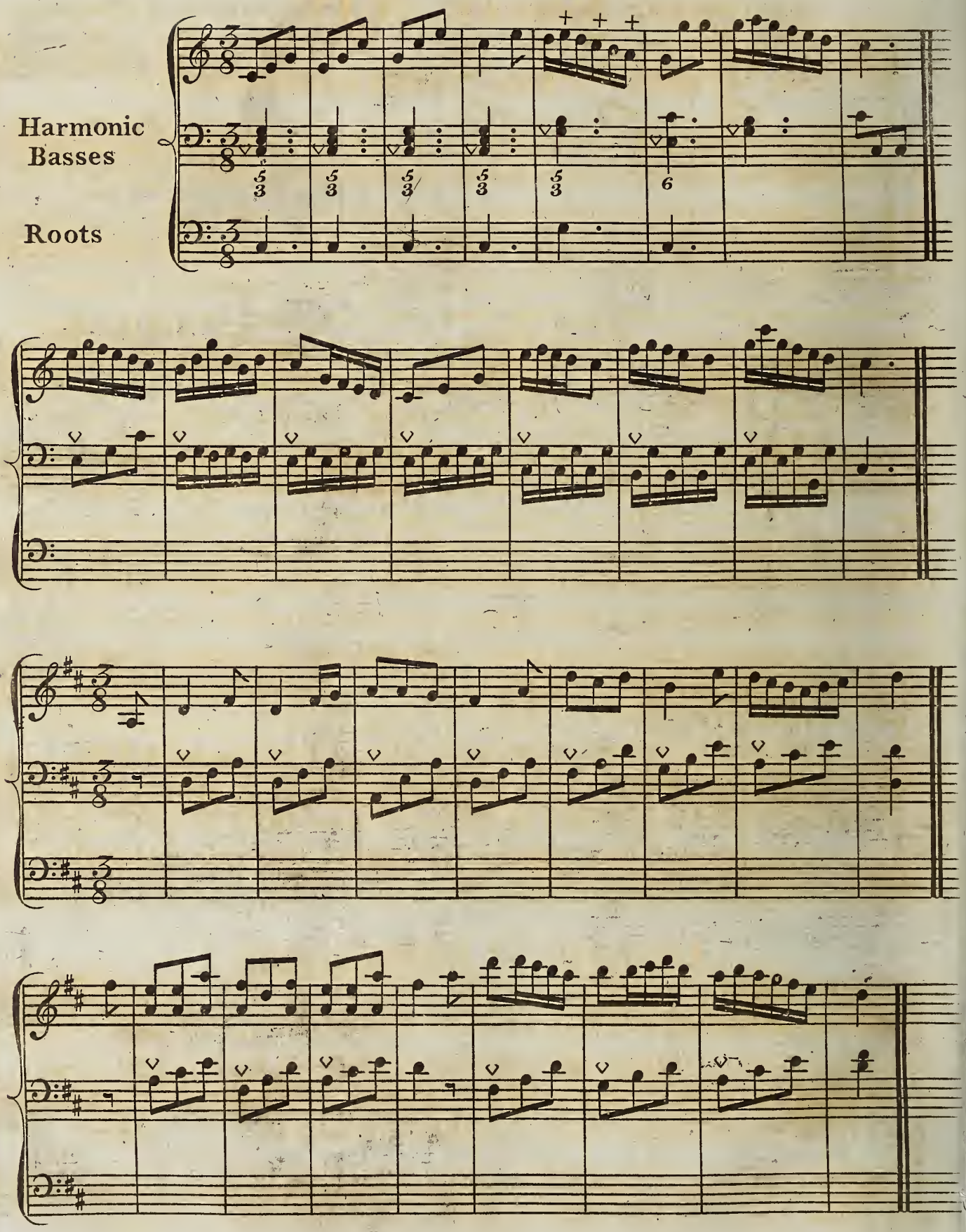
On the method of ANALYZING a COMPOSITION.

Before we proceed further it seems necessary to afford the Pupil additional means of familiarizing the elementary parts of the Science already communicated, this will be best done by pointing out the method by which the various parts of a Composition however complex or multifarious in their construction, may (if regularly formed) be reduced to their first principles; by which it will appear that all the diversity of effect produced in the several compositions of different Composers, arises only from giving different forms to the same radical Elements of the Science. This Exercise will improve the Students aquaintance with all the original Harmonys however obscured, or varied they may be rendered in their appearance by the art of the Musician, and by an habitual attention to the different methods in which elegant Composers treat them, a degree of Taste may be acquired in the execution of good Music in regard to particular Emphasis of Expression as well as general energy in effect, that cannot fail to interest the minds of hearers in its favor. It seems necessary, to remark that sounds have the same variety of force and connection in their Harmonic sense that words have in their Grammatical construction, Music is a language, which as much as any other addrefses itself to the pafsions of men tho' all are not equally susceptible of its effects; It, like other languages possesses its essential as well as relative terms, or parts of Speech, and admits of both a Prosaick and Rhythmical construction; this analogy will (as far as useful) be more fully explained hereafter. The Harmonic or Grammatical construction of the following Exercises is formed of two Terms, Essential sounds, and Copulatives or occasional sounds, the former make a constituent part of some original Harmony, the latter have no part in the Harmony, but are occasionally useful in uniting of those which have, they are in general denominated Transient notes, of which an Example has before been given (see bottom of Page 41) It is to a discrimination of these sounds that the attention of the Student is invited in the following Exercises.

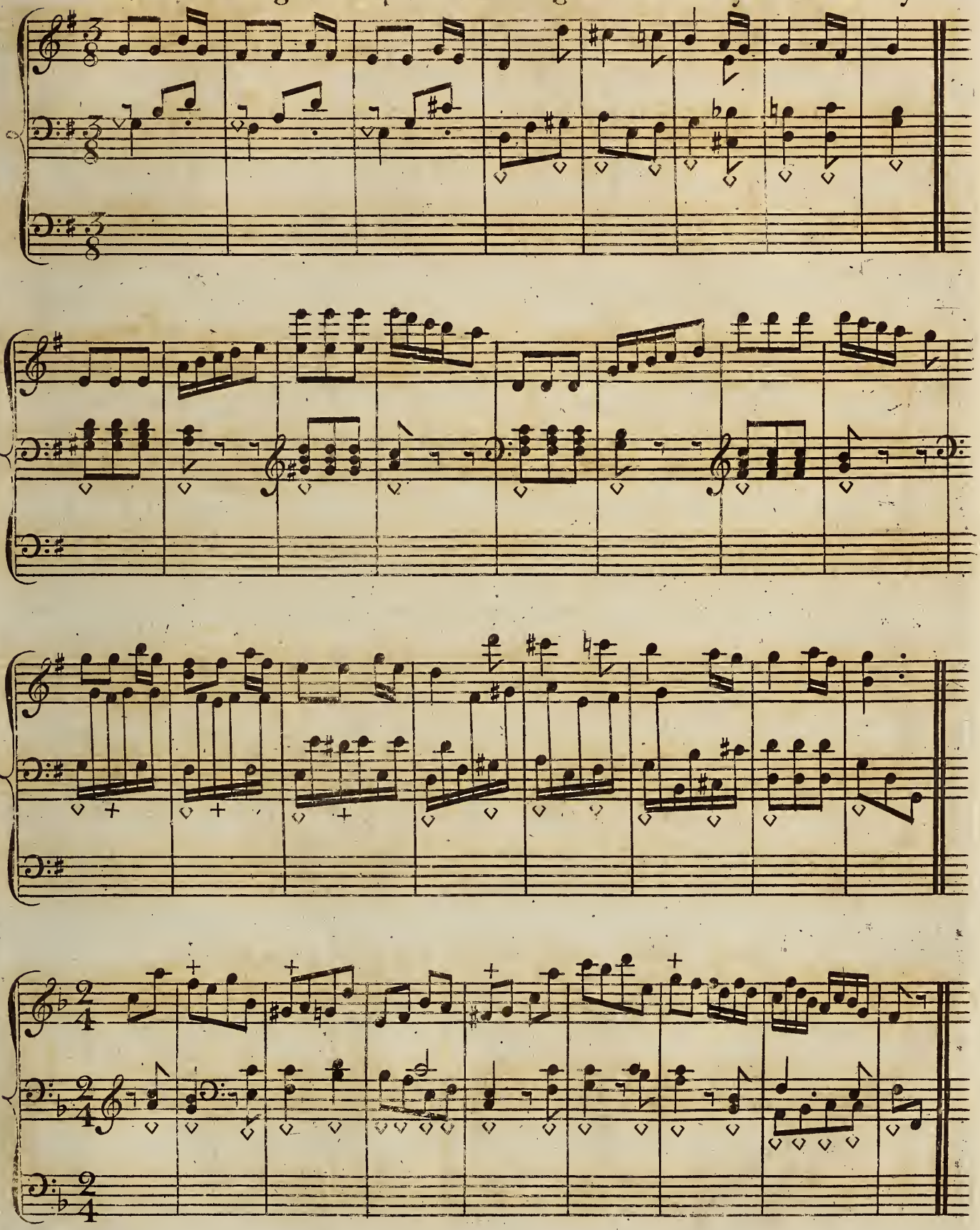
Analysis of Composition.

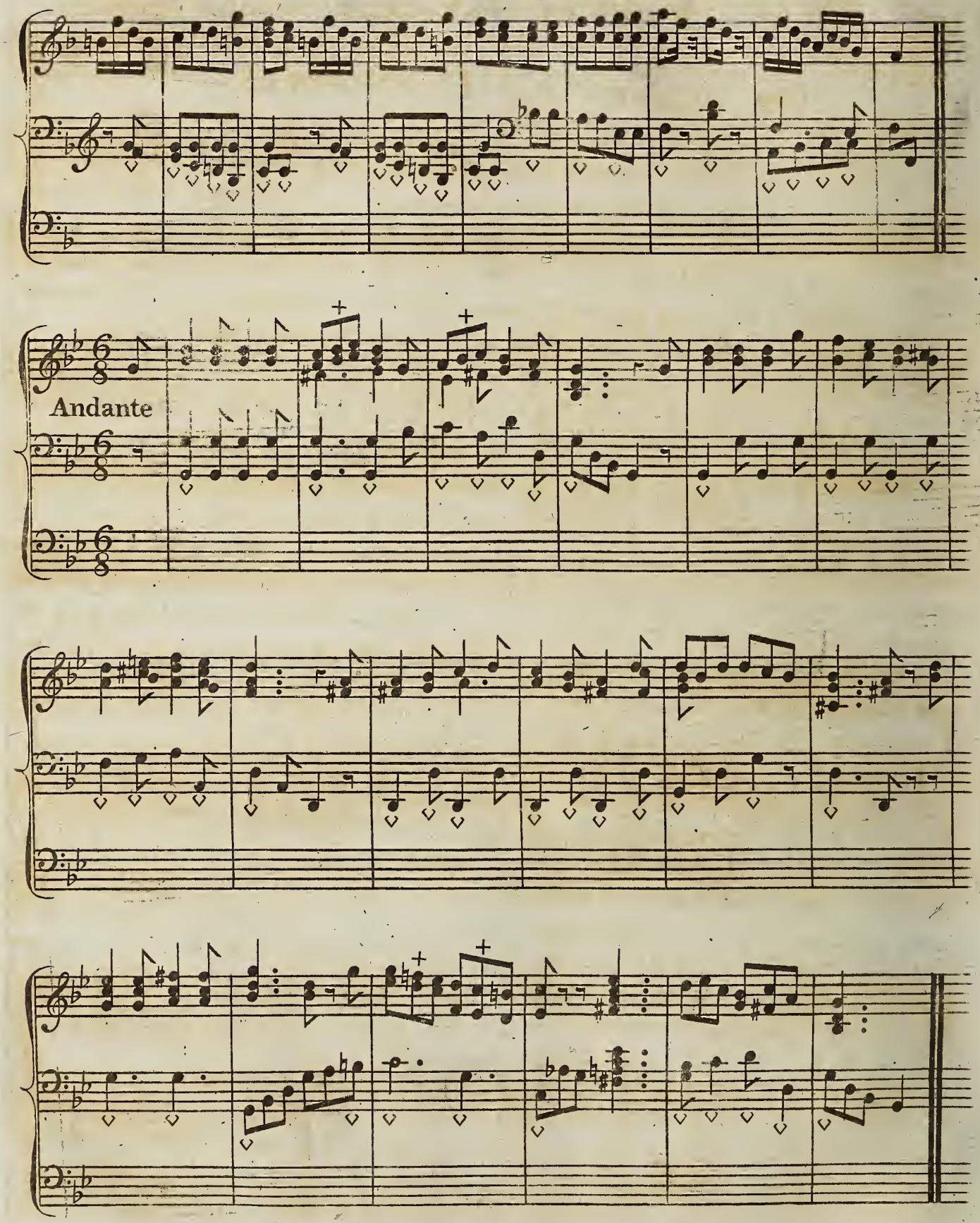
Each Bar of the following Airs is formed of one Harmony only, the Root of which the Student is desired to express in the bottom Line. The fifth and seventh Bar of the first Part, and several more in the second Part, give an example of Transient sounds used in turn with Harmonics, these are to be distinguished by crosses in the manner exemplified.

The Harmonic Basses marked thus ∨ are to be figured according to their distance from the Roots. The Harmonys according to Rule 4 Page 59 are to be resolved into their most simple state.


Harmonic Basses
Roots

The following Examples afford a greater variety of Harmony.

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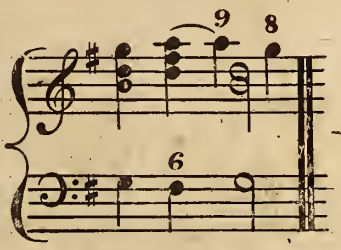
Essay XV.

On Irregular Harmonys.

Having fully illustrated all the Regular or Original Harmonys used in Composition, we now proceed to the investigation of those which are deemed Irregular, or Accidental; these as before observed arise from the former in a way of Suspension, Anticipation or Transition.

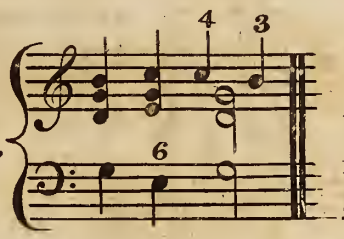
Suspensions are produced by prolonging the sound of one Harmony, till it forms a part of the next, by doing of which a branch of the second Harmony is retarded, or in the language of Musicians, Suspended. The following Examples will illustrate this operation.

Example 1.



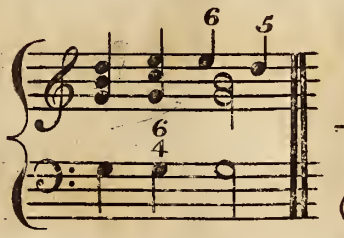
This Example shews the Retardation or Suspen-sion of the 8th. which is produced in the following manner. The upper note in the second Harmony of the Bar is prolonged so as to form a part in the next Harmony wherein it occupies that place which would otherwise be filled by the 8th. The 8th. being thereby retarded till the last part of the Bar, occasions this operation of Harmony to be denominated the suspension of the 8th. The 8th. is in this case said to be retarded by the 9th. because the note A, which is prolonged from the second Harmony, and occupies the place of the 8th. on the third Harmony forms a 9th. to the Bass.

Example 2.



This Example shews the suspension of another part of the Hamonic Triad, that of the 3rd. The upper note in the second Harmony of this Example is prolonged so as to form a part of the next Harmony, wherein it occupies that place which would otherwise be filled by the 3rd. the 3rd. being thereby retarded till the last part of the Bar occasions this operation of Harmony to be denominated the suspension of the 3rd. The 3rd. is in this case said to be retarded by the 4th. because the note C, which is prolonged from the second Harmony and occupies the place of the 3rd. on the following Harmony forms a 4th. to the Bass.

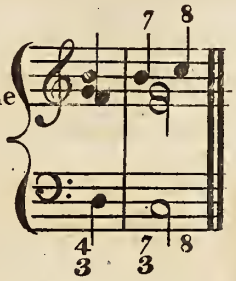
Example 3



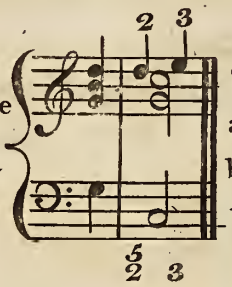
As there are three sounds employed in the Harmonic Triad, it is capable of three suspensions but as the remaining one illustrated in this Example (that of the 5th.) exhibits only an Harmonic construction similar to the first Inversion of the Triad it needs no further explanation.

The **Triad** admits of having its 8th. and 3rd. suspended in a manner different from the foregoing Examples. The former Suspensions are said to be from above, because the Discords which suspend the 8th. and 3rd. are one degree above the Intervals which they suspend, being the 9th. and 4th. These two Intervals are equally capable of suspensions from below, which operations takes place when the Discords which suspend the 8th. and 3rd. are one degree below the Intervals suspended, as may be seen in the following Examples.

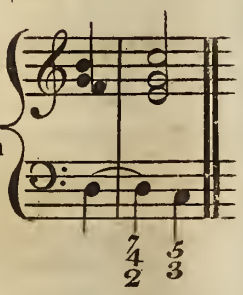
Suspension of the 8th. from below



Suspension of the 3rd. from below

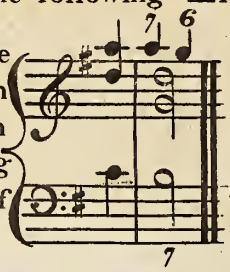


The Harmonic Triad admits likewise of being suspended in the Bass.

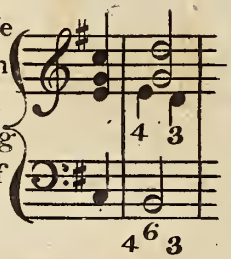


The **Harmonic Triad** admits of **Suspensions** on its **Inversions** as well as on its **Root** which the following **Examples** will illustrate.

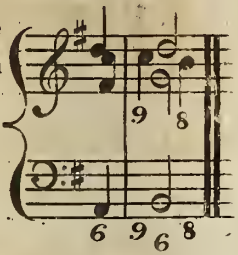
Suspension of the 6th. from above on the 1st. Inversion of the Triad being the suspension of the original 8th.



Suspension of the 3rd. from above on the 1st. Inversion of the Triad being the suspension of the original 5th.

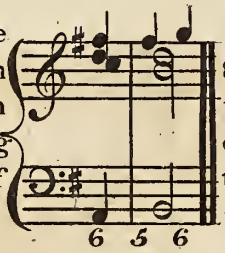


Suspension of the 8th. from above on the 1st. Inversion of the Triad being the suspension of the original 3rd.

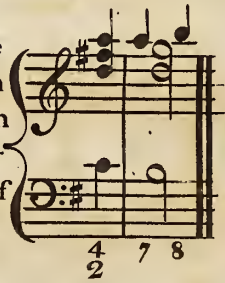


The suspension of the 5th. from below is not used.

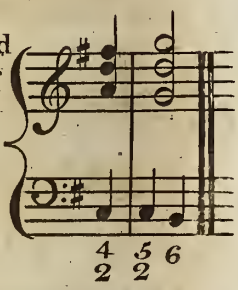
Suspension of the 6th. from below on the 1st. Inversion of the Triad being the suspension of the original 8th.



Suspensio of the 8th. from below on the 1st. Inversion of the Triad being the suspension of the original 3rd.

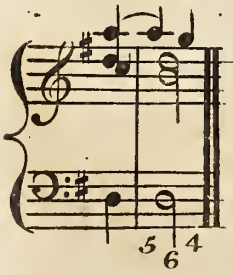


The Harmonic Triad likewise admits of a Suspension in the Bass on its 1st. Inversion.



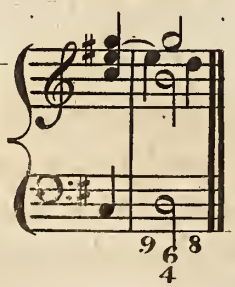
EXAMPLES of Suspension in the Triad on its 2nd. Inversion.

Susn. of 4th. from above



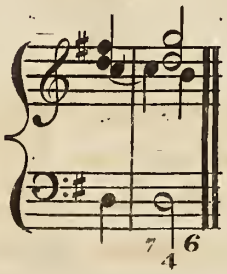
original 8th.

Sus. of 8th. from above



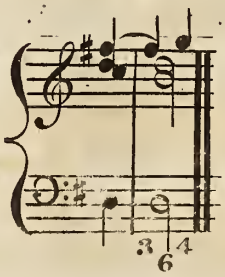
original 5th.

Sus. of 6th. from above



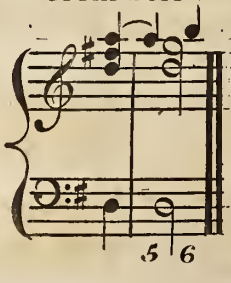
original 3rd.

Sus. of 4th. from below



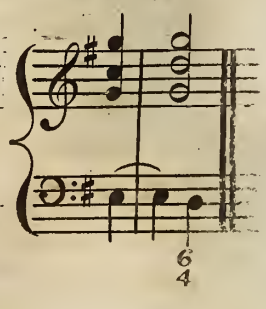
original 8th.

Sus. of 6th. from below



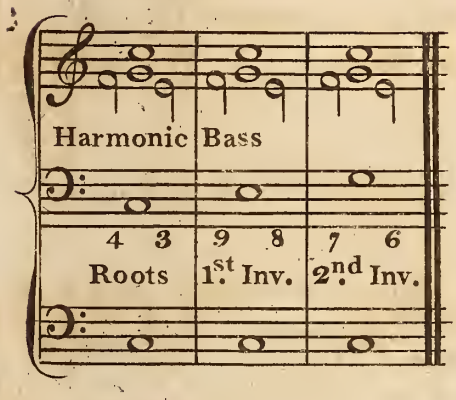
original 3rd.

Suspension in the Bass.

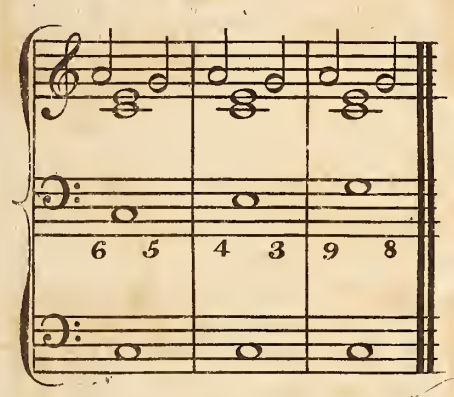


A General view of the foregoing Suspensions of the Harmonic Triad on its Root and Inversions.

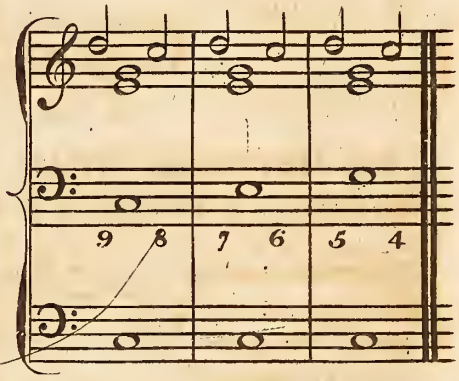
Suspension of the 3rd from above.



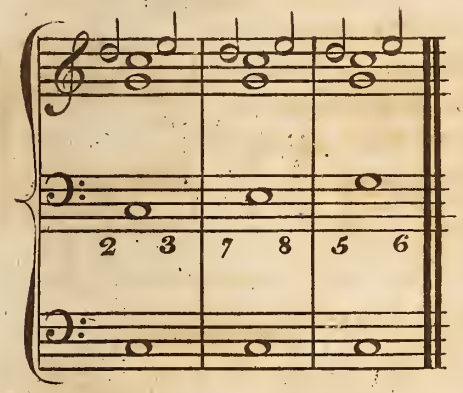
Suspension of the 5th from above.



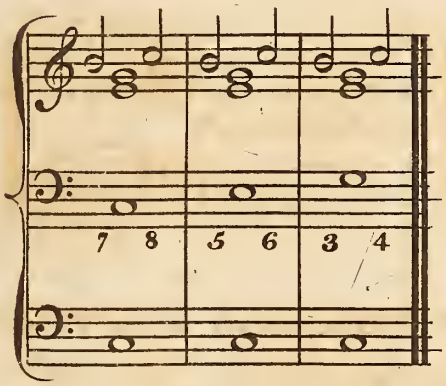
Suspension of the 8th from above.



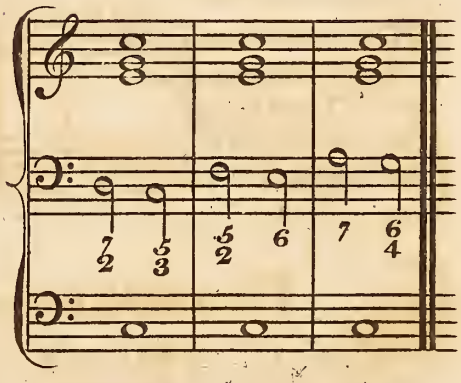
Suspension of the 3rd from below.



Suspension of the 8th from below.



Suspension of the Bass.



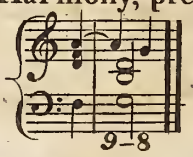
There are many Harmonys in the above Examples which resemble the original ones before treated of, nor can the difference at present be made to appear, as it relates to those laws which regulate the Progreſsion of Roots; when these are explained it will be seen that the Harmonys alluded to cannot be essential ones, as the Progression they would make in such case is disallowed.

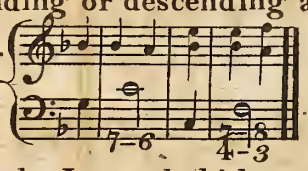
Essay XVI.

On the Preparation and Resolution of Discords.

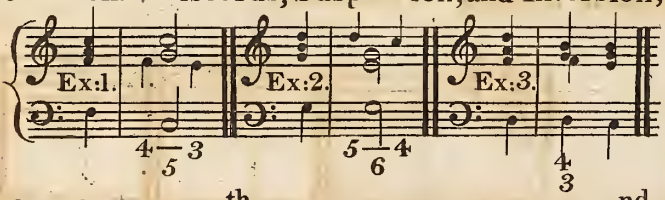
Discords tho' in general from the nature of their construction, too harsh and disagreeable to be heard alone, yet when judiciously connected with Concords, are the means of furnishing that variety of effect in Harmony, without which it would be insipid and uninteresting.

In order to correct the harshness attending most of these combinations, the laws of Music require them in general to undergo an Harmonic process so calculated to meliorate their natural crudeness, that instead of disgusting the Ear they are thereby render'd harmonious and gratifying. This qualifycation arises from a double operation of Harmony, the 1st. termed Preparation the 2nd. Resolution. The preparation of a Discord consists, in making the same note which forms the Discord in one Harmony, stand in the relation of a Concord in the Harmony immediately preceding it, thus in the following Example of the suspension of the 8th. by the 9th. the note A which makes the Discord 9 on the second Harmony, previously forms the Concord of the 3rd. on the Harmony immediately preceding it, by this means a closer connection is made between these two Harmonies than would otherwise subsist, and the Discord thereby so qualified, that when heard, its effect is rich and harmonious instead of being sudden and harsh.* The Resolution of a Discord is that operation of Harmony which regulates its progression, and requires it to move by a Diatonic degree into the following Harmony, this degree is either ascending or descending according to the nature of the Discord, as seen in the following Example. The rules of Preparation and Resolution admit of certain exceptions as well as modifications which will be given in their proper place.





There are particular cases in which some of the Intervals hitherto treated as Concords become Discords, and undergo Preparation and Resolution, whenever it happens that any two Intervals or parts of a Chord stand in a Diatonic relation (that is in the connection of a Tone or Semitone) whither in its original or inverted state, one of such Intervals is always considered and treated as a Discord, there are two causes which occasion Concords thus to change their denomination and to become Discords, Suspension, and Inversion, which the following Examples will illustrate.



In the 1st. of these Examples the Interval 4 being combined with the 5 to which it stands in the relation of a Tone, denominated a Discord, this 4th. arises from Suspension and in that respect differs from the 4th. which is formed by the 2nd. Inversion of the Triad as illustrated on Page 26. a general rule for deciding the nature of the 4th is, that when it is an Inversion of the 5th. it is a Concord, but when a 4th. to the Root it is a Discord. In the 2nd. Ex: the Interval 5 being combined with the 6 becomes a Discord; in the 3rd. Ex: the Interval 3 being combined with the 4, is treated as a Discord.

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*In florid Composition this operation of Harmony is frequently set aside, and the Discord used without preparation, sometimes as an Apogiatura, and sometimes as an essential sound, but in the slow and solemn stile it is requisite, nor can the law of Resolution be dispensed with in any style without offence to the Ear.

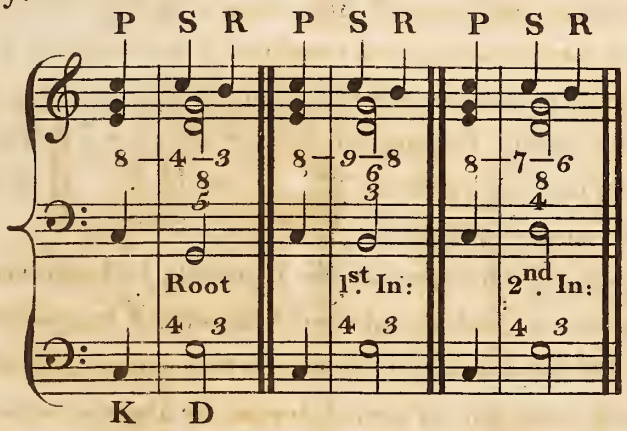
EXERCISES on SUSPENSIONS.

The following Examples afford further illustrations of the foregoing Suspensions, in their Original and Inverted state, with their Preparations and Resolutions. The Student is required to apply Signatures to these Harmonys, suited to express all the notes contained therein; a parallel line is to be drawn from the figure which denotes the Preparation, to that which expresses the Suspension, and continued from thence to the Signature of the Resolution.

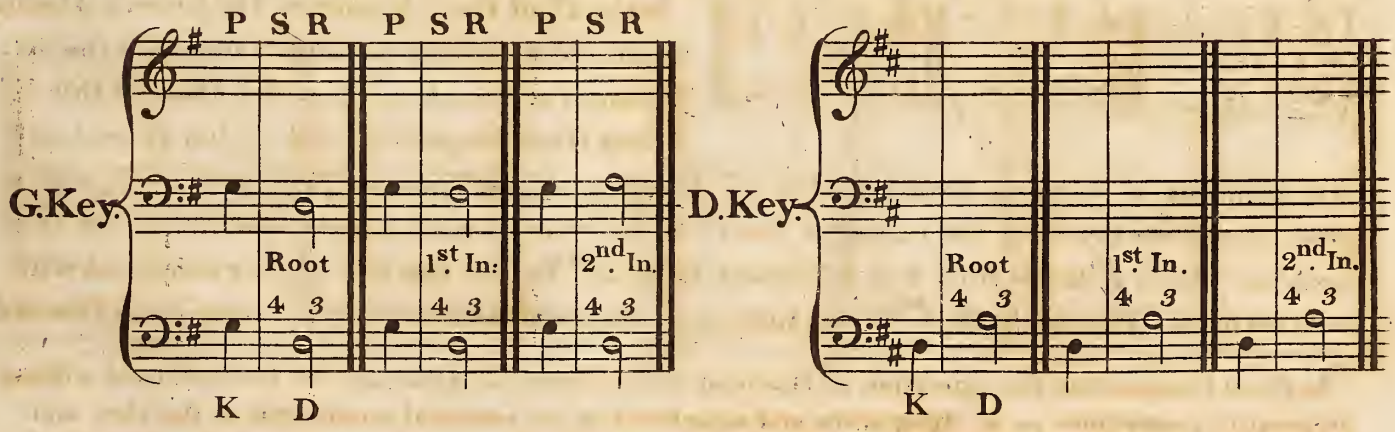
The figures expressing the other parts of the Harmony are to be placed immediately over the Bass note, and between the Suspension and Resolution in the manner illustrated in the first Exercise.

The Letter P. denotes Preparation. S. Suspension, and R. Resolution.

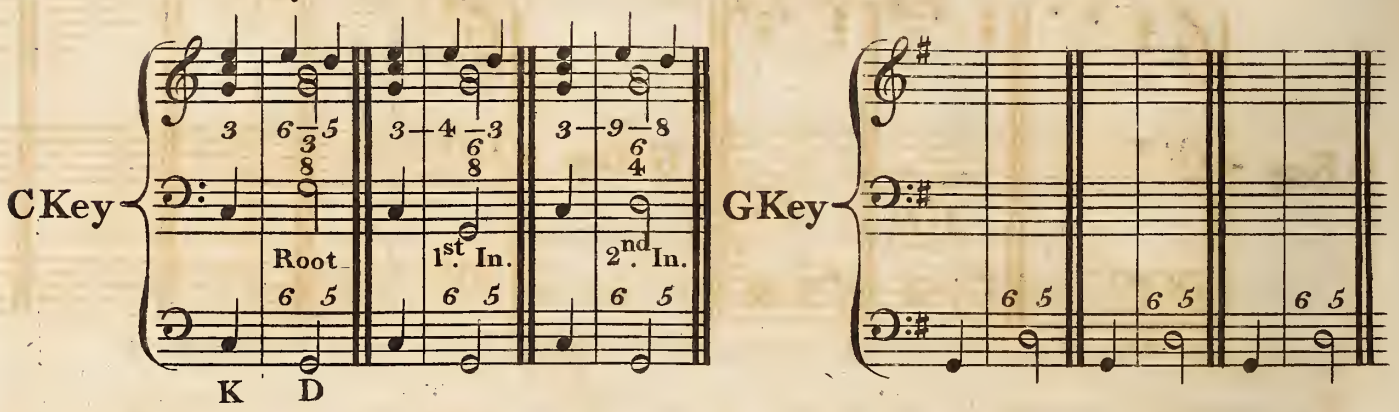
Suspension of the 3rd. from above, on the simple Dominant Harmony, Prepared on the Harmony of the Key.

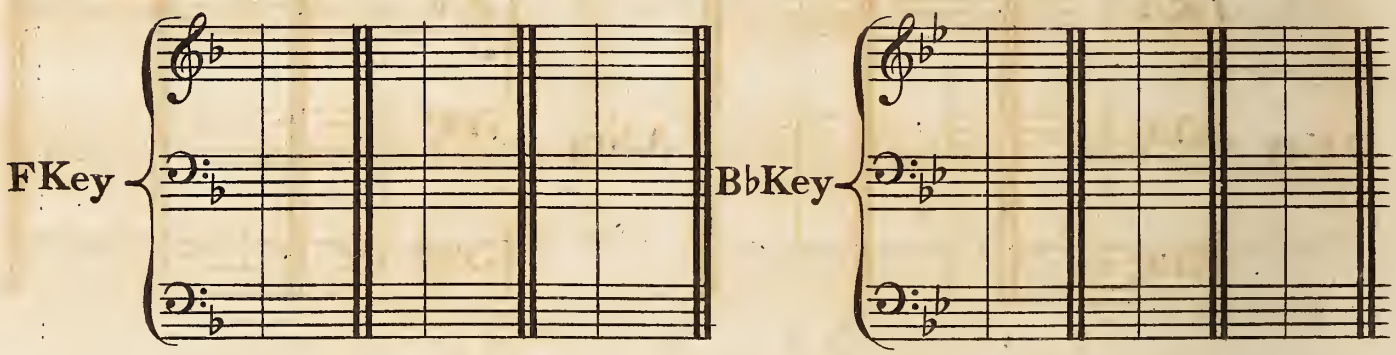


Fill up the following Exercises in the same manner as the above.

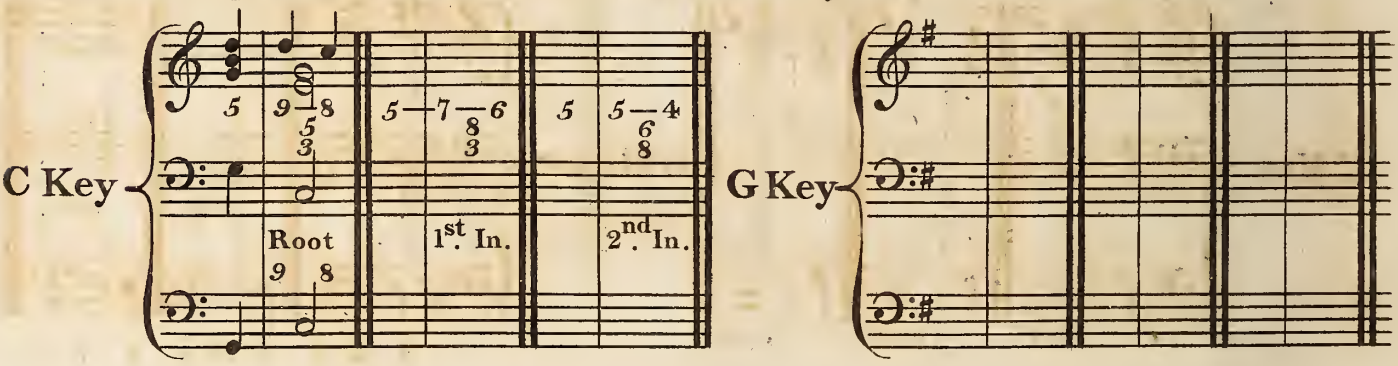


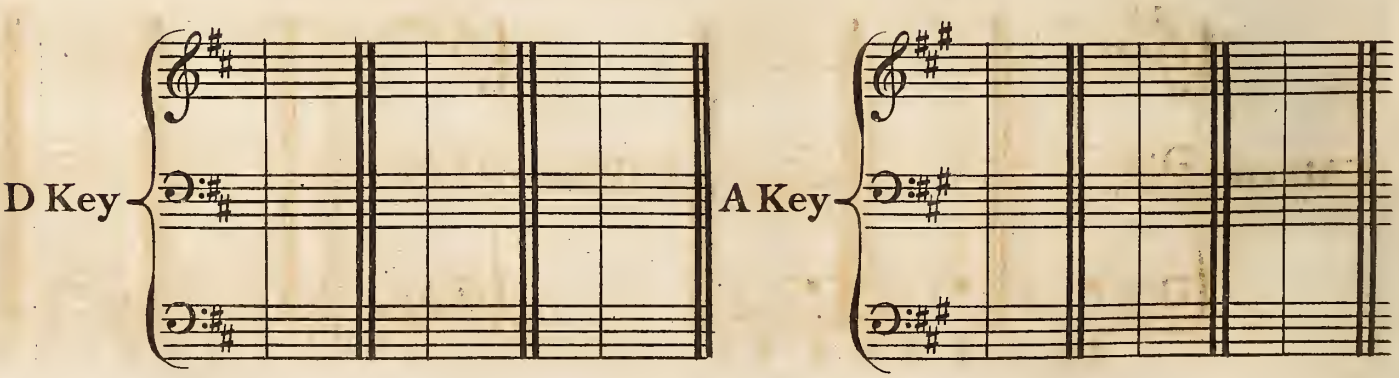
Suspension of the 5th. from above on the Dominant Harmony, Prepared on the Harmony of the Key.



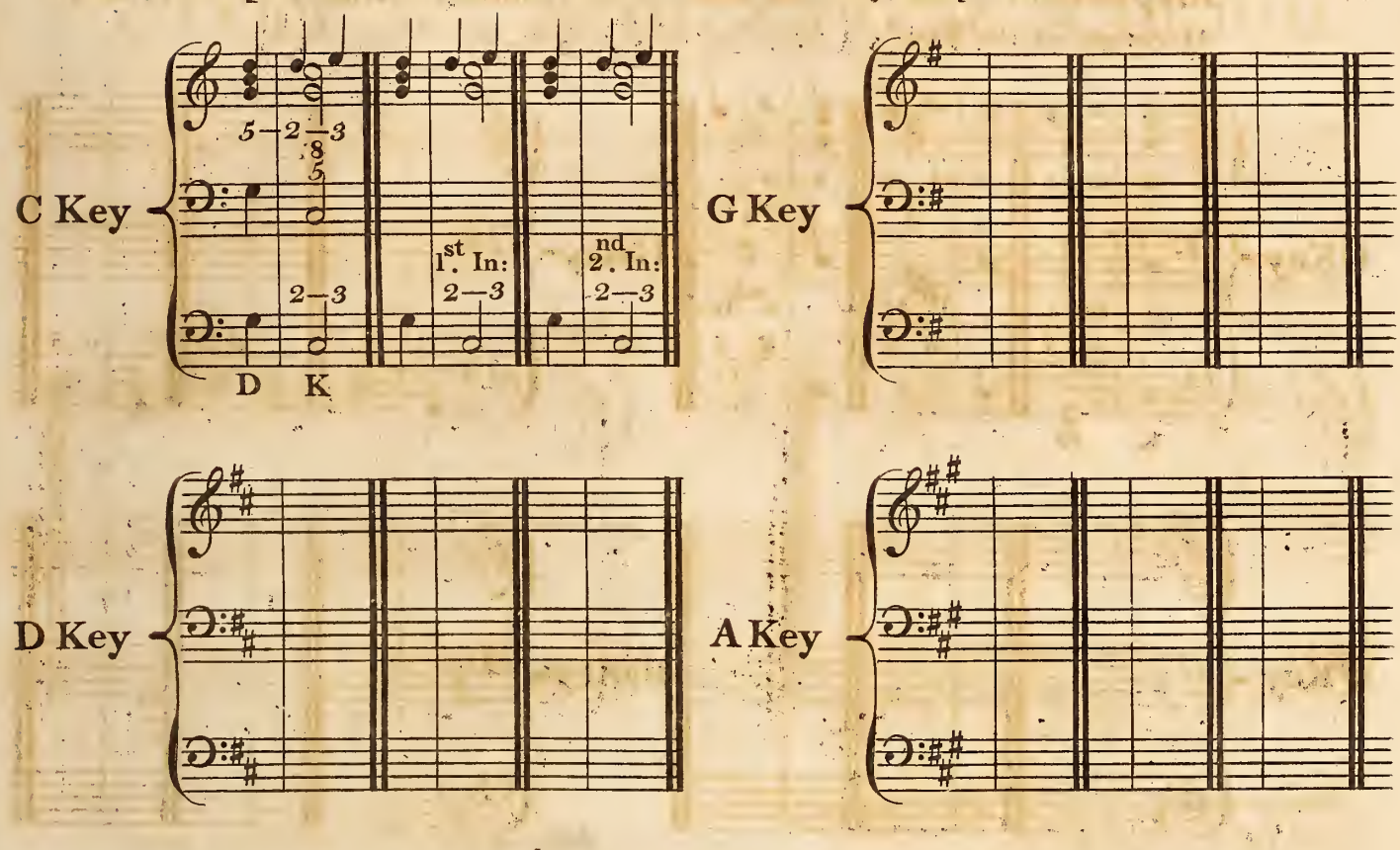


Suspension of the 8 from above on the Key, Prepared on the Dominant.

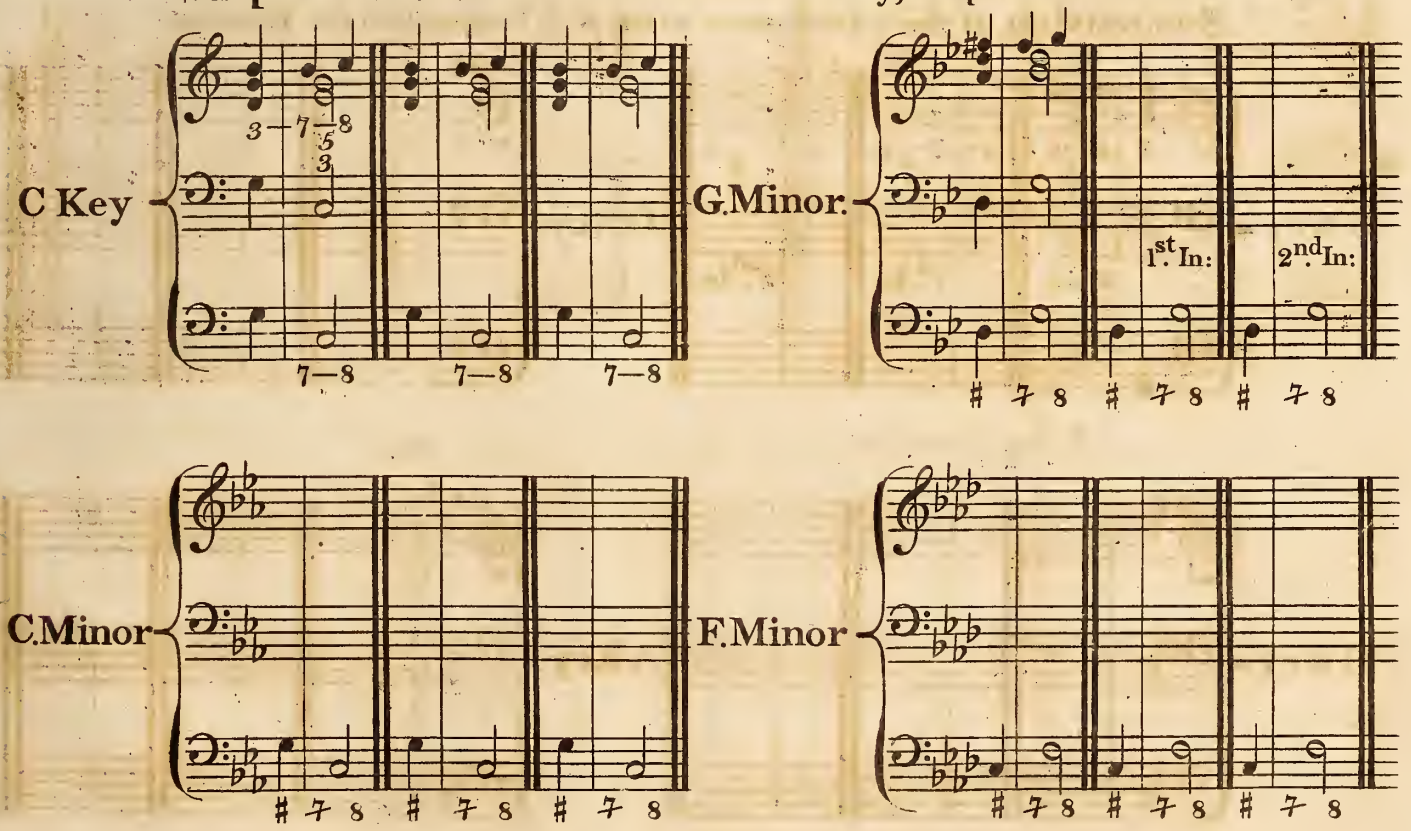




Suspension of the 3rd from below on the Key, Prepared on the Dominant.



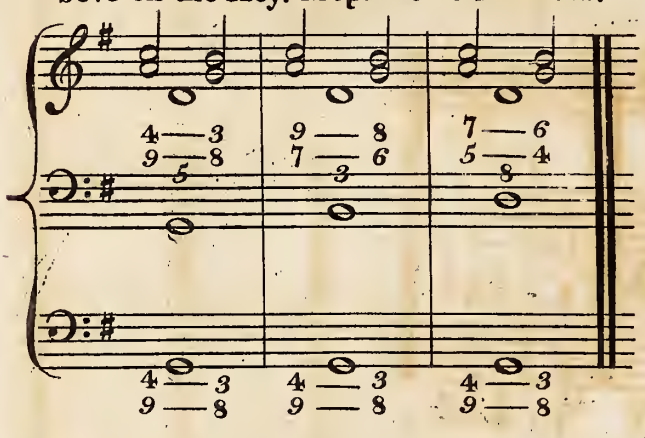
Suspension of the 8th from below on the Key, Prepared on the Dominant.



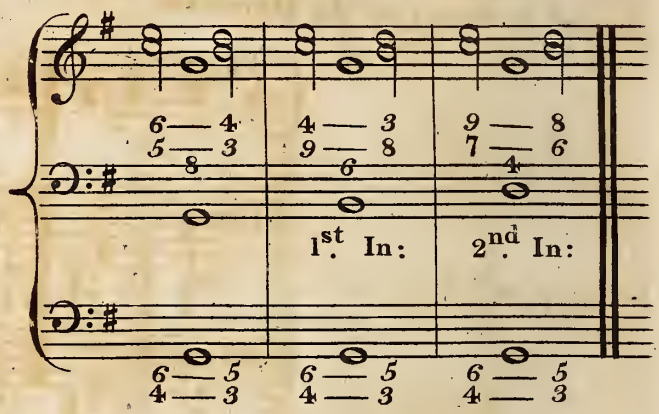
DOUBLE SUSPENSIONS in the TRIAD.

Two parts of the Triad may be suspended on the same principles as the single Suspen- -sion, which the following Examples will illustrate.

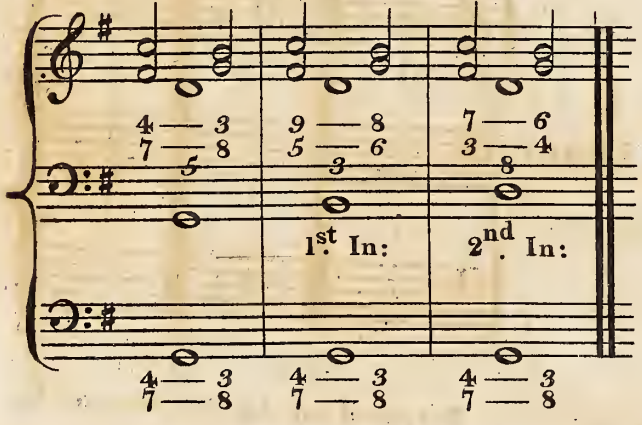
Suspension of the 3rd. and 8th. from a -bove on the Key. Prepared on the Domt.



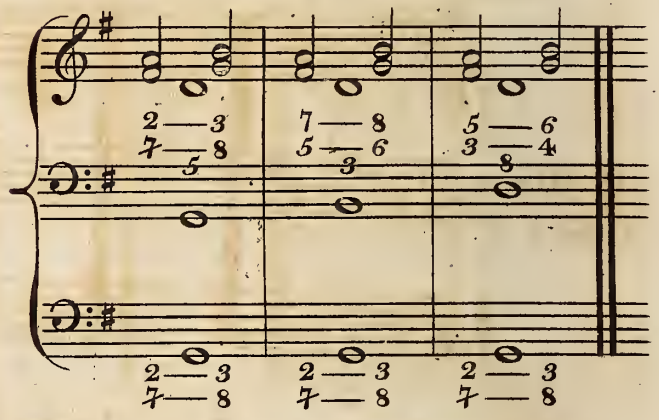
Sus: of the 5th. and 3rd. from above.



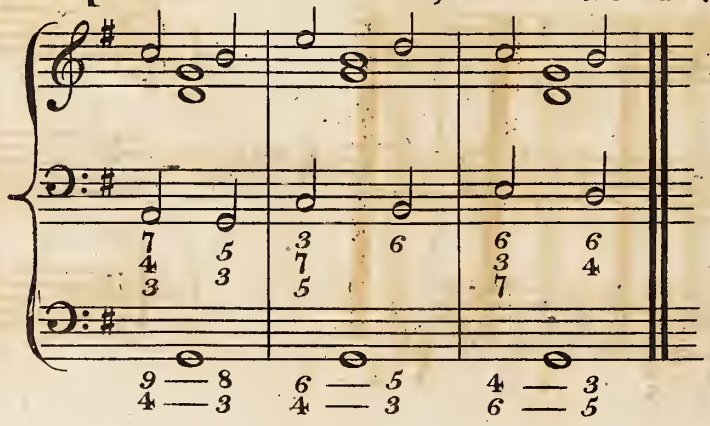
Suspension of the 3rd. from above and the 8th. from below.



Sus: of the 3rd. and 8th. from below.



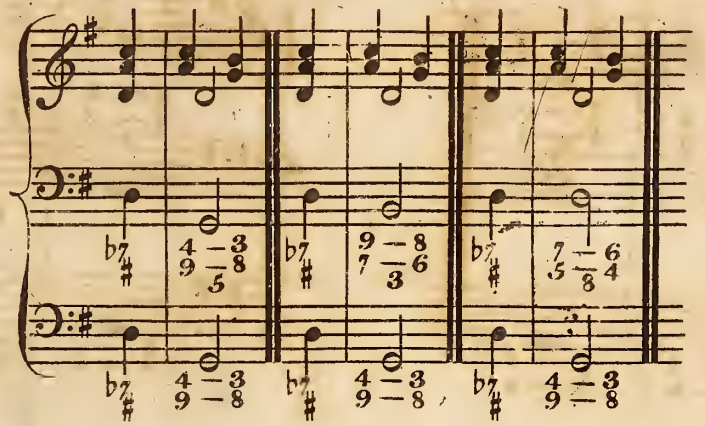
1 **Suspension** in the Treble, and 1 in the Bass.



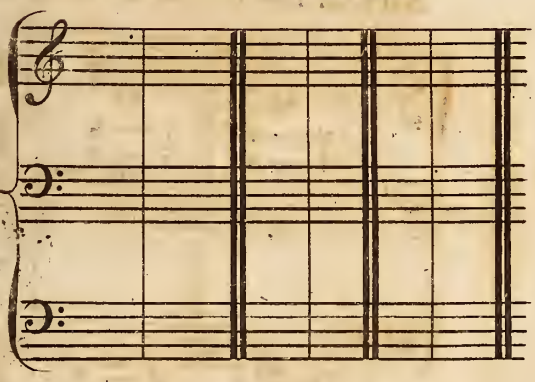
EXERCISES on DOUBLE SUSPENSIONS.

The Student is required to fill up the following Exercises according to the manner exemplified.

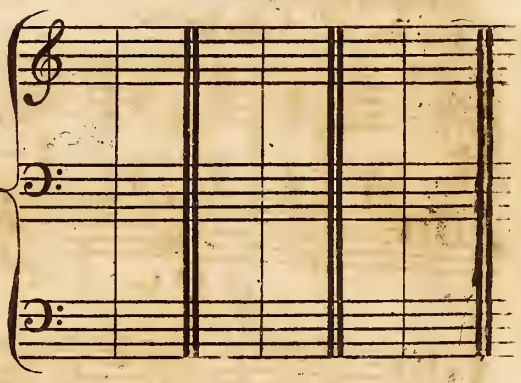
Double Suspension of the 3rd and 8th from above, in the Triad; Prepared on the Compound Harmony of the Dominant.



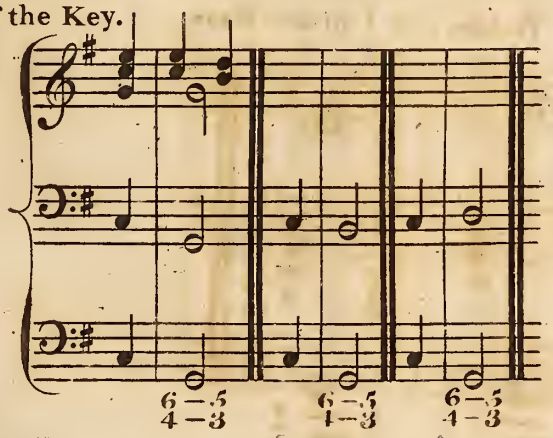
E Minor



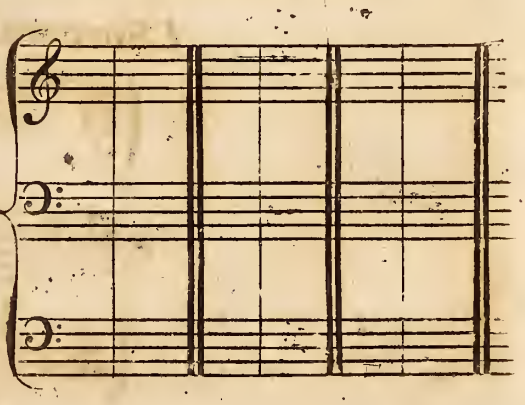
B Minor



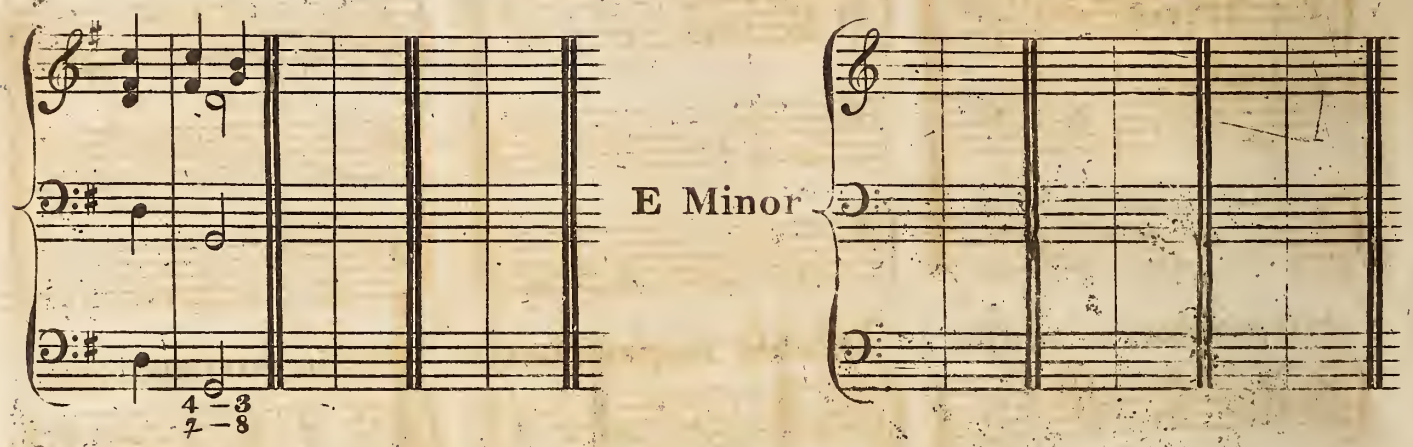
Suspension of the 5th and 3rd from above in the Triad, Prepared on the Harmony of the fourth of the Key.



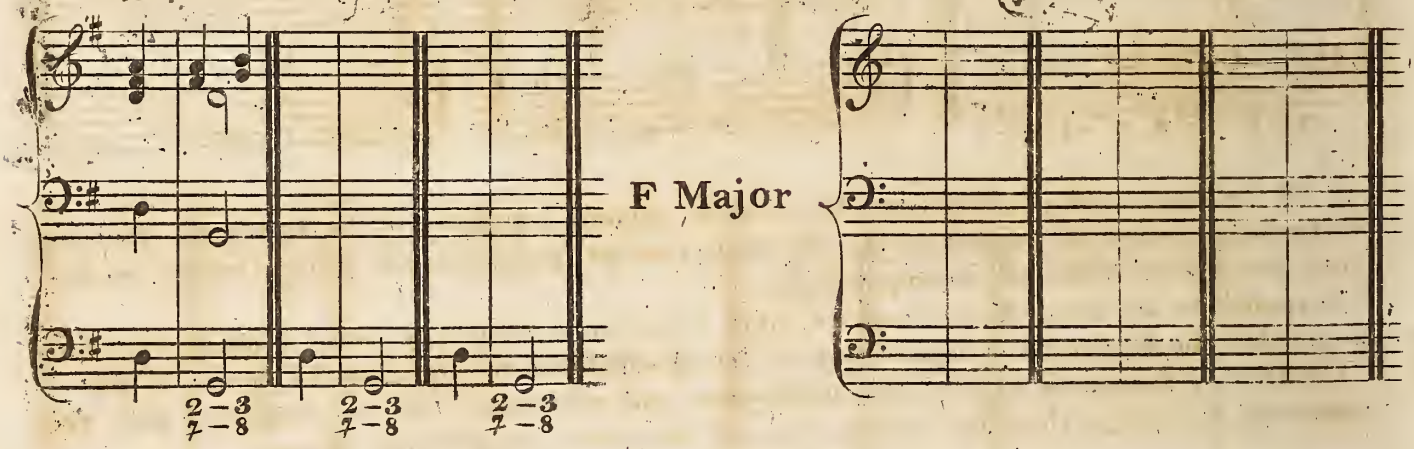
A Major



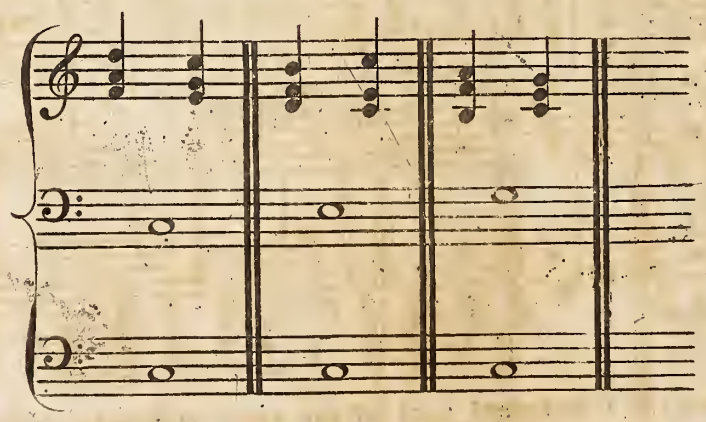
Suspension of the 3rd. from above and the 8th. from below: on the Harmony of the Key, Prepared on that of the Dominant.



Suspension of the 3rd. and 8th. from below on the Key. Prepared on the Dominant.



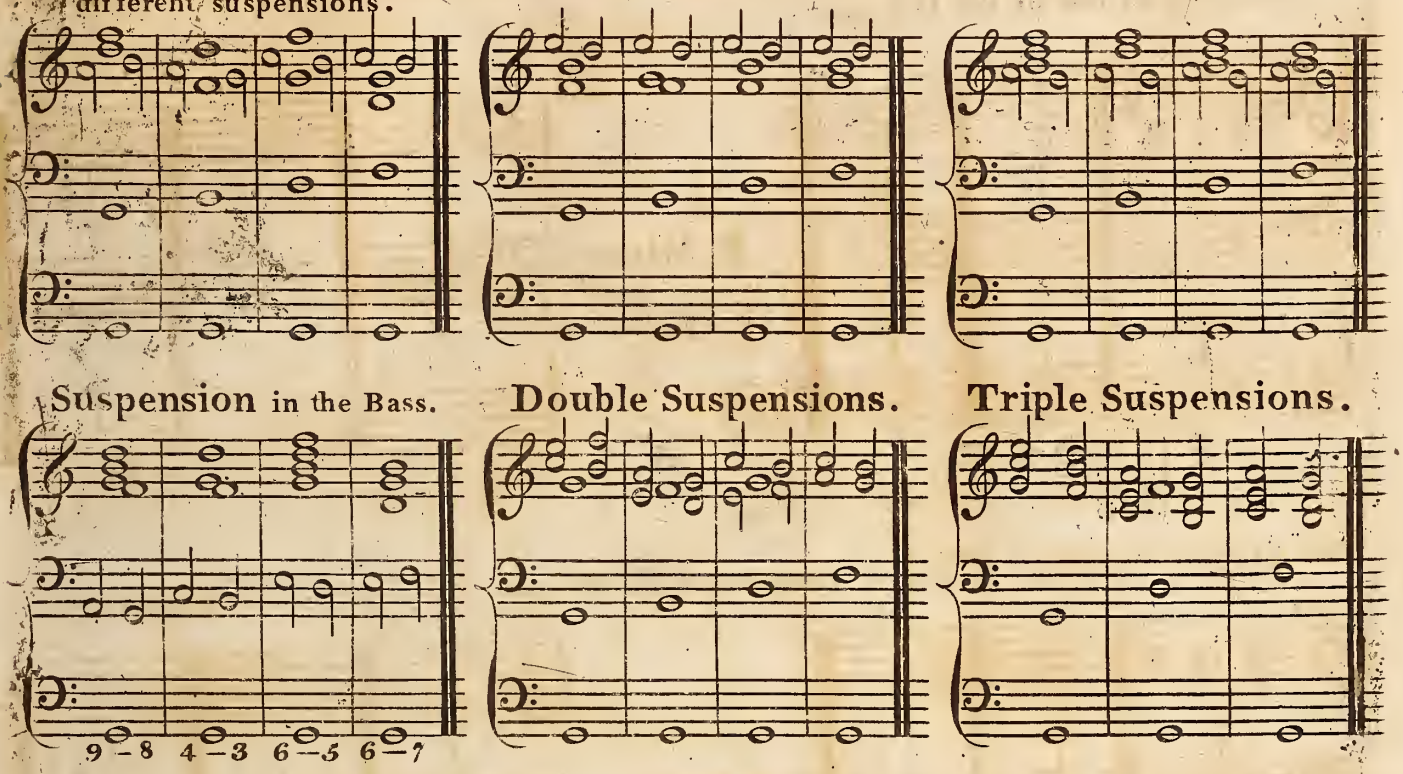
Triple Suspensions are occasionally introduced on the Triad.



The Student is required to figure the above Example according to the nature of the Suspension.

Various Suspensions in the Harmony of the Dominant.

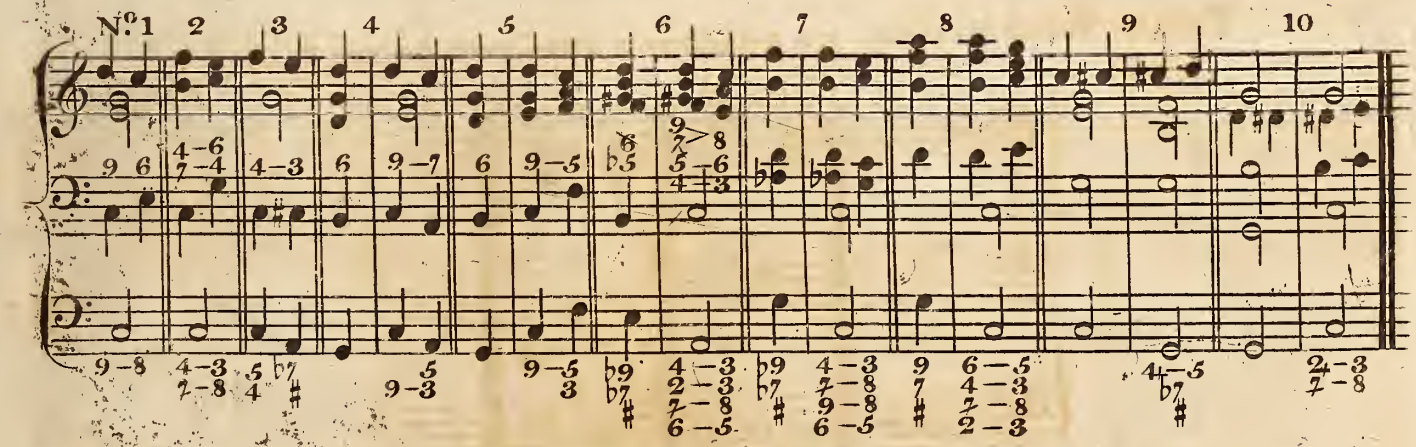
The Student is required to figure the following Examples according to the nature of the different suspensions.



All the above Suspensions may be used in various positions of the Harmony. The triple Suspension cannot be applied on the 1st Inversion of the Dominant without transgressing some one of the Rules of accompaniment.

Suspensions are occasionally used on other Compound Harmonys likewise on Double Compound, but the foregoing Examples will be found sufficient to illustrate the nature of all.

The former Exercises exhibit the suspensions and resolutions on one continued Bass the following Examples shew the suspension and resolution on different Basses.



N.o 1 & 2 shew the Res.n on a different part of the same Harmony. N.o 3. 4 & 5 shew the Res.n on a different root N.o 6 a Qaudruple suspension. N.o 7 & 8 Quadruple Suspensions in which one Interval is suspended in two ways at the same time. N.o 9 & 10 Examples of suspensions prepared on Transient sounds. a more particular explanation of the nature of these two last Examples will be found in the following page.

Essay XVII.

On Transition.

A species of Harmony different from either of those before illustrated arises from the use of such intermediate notes as are introduced between regular Harmonys; these are denominated **Transient,** and are of the same nature as those before exemplified in a way of melody at the bottom of Page 41. when these notes are united with Harmonic combinations they produce **Transient Chords.** Transient sounds are of two descriptions, Regular, and Irregular, when the Transient notes are placed on the first part of the Essential Harmony, the Transition is termed Irregular, when placed on the latter part of the Essential Harmony it is termed Regular, which dictinction the following Examples will be found to illustrate.

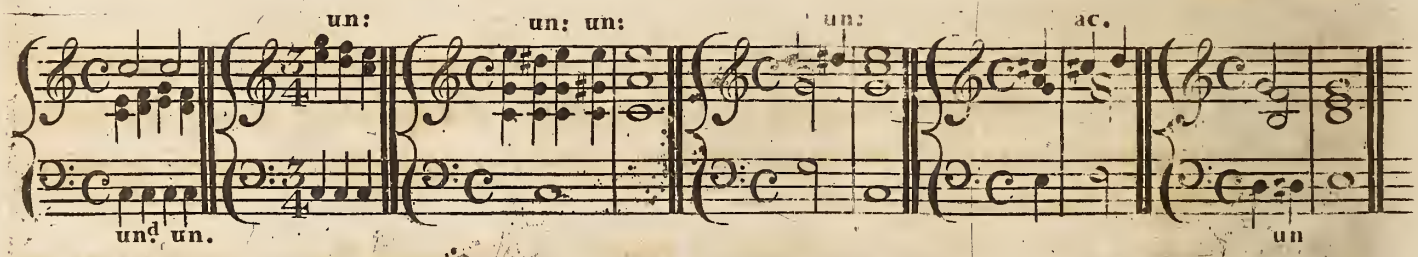
Examples of Essential Harmonys

Essential Harmony

The above Examples described with passing notes in Regular Transition.

Irregular Transition

The Character used by most Composers for denoting Irregular Transition is | which is placed over the Transient note (in the manner exemplified above) by which it is signified that such note is to be accompanied with the Harmony of the Essential sound following it. The following Examples illustrate the nature of Transient Chords.



When the Transient sound forms a part of an Harmonic combination in the manner of the above Examples, it is considered either as Regular or Irregular according as the part of the Bar which it occupies is either accented, or unaccented, if it lies on the accented part of the Bar the Transition is Irregular, if on the unaccented it is Regular,* which remark will determine the nature of the above Transitions; it is to be noticed that no sound merely Transient, affects the Root of the Harmony on which it is introduced.

* When a parallel line is drawn from one Harmony over several following notes it signifies that they all take the same Accompaniment.

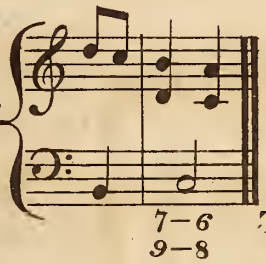
Essay XVIII.

On Anticipation.

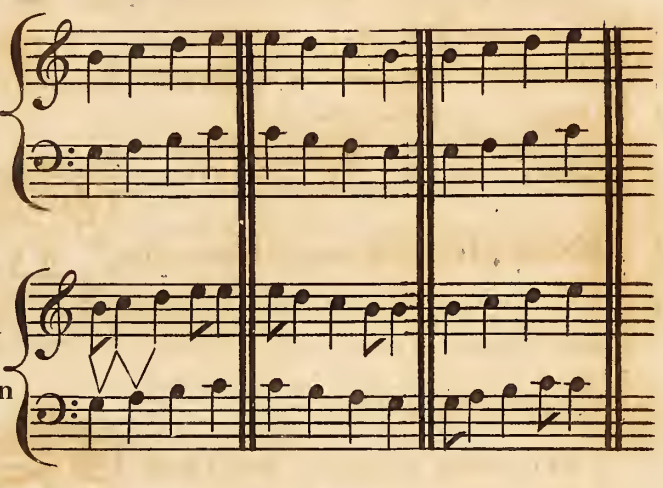
Anticipation is an Operation of Harmony seldom used, therefore little need be said in respect of it. It arises by introducing in one Harmony, a part of the succeeding.

The following Examples will for the present sufficiently illustrate its nature.

Example 1



Example 2



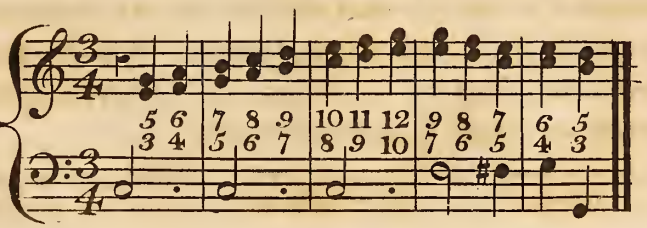
In the last Bar of Example 1. it is to be observed, that there are two Essential Harmonies in the Treble, but that a branch only of the last is used in the Bass, the striking of which Bass note against the first Treble, and retaining it on the second, forms an act of anticipation with its Resolution.

The 2nd. Example exhibits another act of anticipation produced by giving half the time of the first note to the Harmony of the second and proceeding in the same manner through the Passage.

Having now illustrated all the Harmonies used in Composition, both in their Original, Inverted, and Accidental order, the following part of this work will gradually open to the Student the most approved manner of treating them in a way of Accompaniment, previous to which the following remarks may be useful.

Some Authors use an arithmetical series of figures in Thorough Bass, to signify that the sounds thereby expressed are to be played without the addition of any other part of the Harmony, and that the position of the notes is to be that which their correspondent figures describe.

Example



The Imperfect Triad is by some Authors marked 5.

Essay XIX.

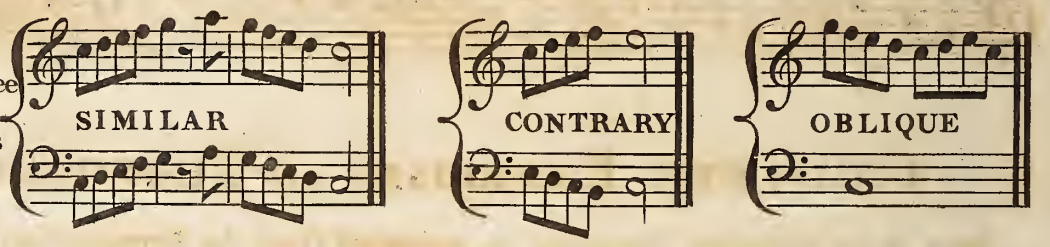
On the Progression of Melody.

The Art of Accompaniment consists in a judicious distribution of the several parts of the Harmony, and in so conducting them as to gratify the Ear with an agreeable and well connected melody; the chief guide to which, will be found in the following rules which respect the progression of the upper Intervals. There are three Progressions by which all Harmony is regulated.

Similar, Contrary and Oblique.

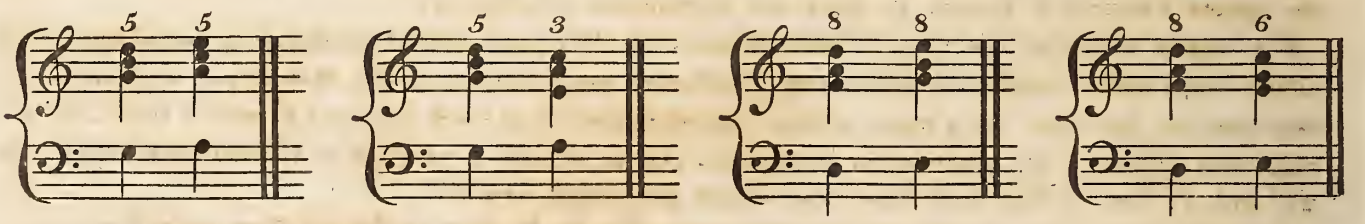
The Progression is said to be **Similar**, when both parts ascend or descend at the same time.
The Progression is **Contrary**, when one part ascends and the other descends.
The Progression is **Oblique**, when one part is stationary and the other in motion.

Examples of the three different Progressions



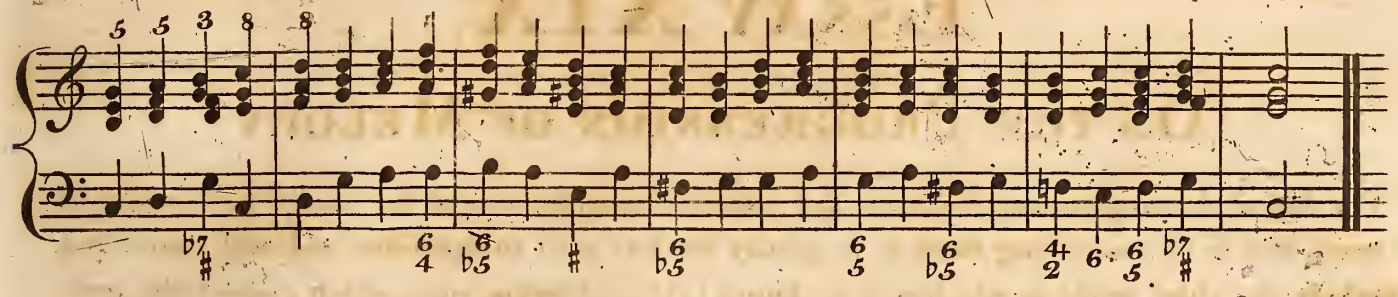
Of these Progressions the Contrary is the most general, as it produces more variety than the two others, the Similar progression is limited in its use on account of its causing disagreeable and forbidden successions of sounds, these prohibited successions by similar motion are Perfect 5ths. and 8ths. the former of which are never admitted in well regulated Compositions, and the latter only when the whole of a passage moves in 8ths. for the sake of some particular effect.

Example of forbidden 5ths by Similar motion. The former Example corrected by contrary motion. Ex: of forbidden 8ths. by Similar motion. The former Ex: corrected by Contrary motion.

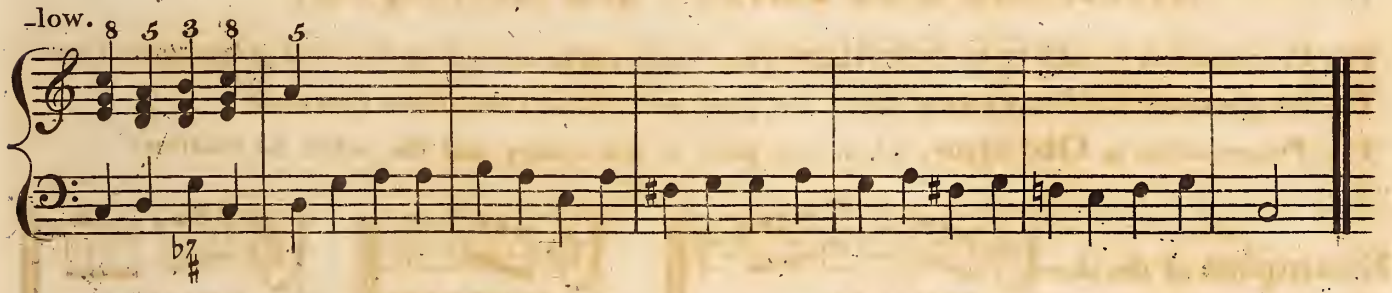


These prohibited successions are at present to be consider'd only in regard to the extreme parts of the Harmony, that is, the proportion which the upper Intervals of the Accompaniment bear to the Harmonic Bass; these upper sounds form the melody, and therefore require the skill of the musician, to be more particularly employed towards furnishing it with all the well regulated variety which is essential to the construction of good Air, each subordinate part requires a due regard to be had towards a just distribution of its sounds, but the attention of the Student will not be invited to these interior Intervals of the Harmony, till the next Essay is proposed.

EXERCISES on false progressions of PERFECT CONCORDS



The Melody of the above Exercise affords many examples of false progressions, in order to discover which, the Student is required to figure all the upper Intervals of the Harmony according to their distance from the Bass, in the manner exemplified in the first Bar, and then proceed to write an example of the same Harmonys in correct progression, in the Line below.



Complete Exercises on Thorough Bass.

Most of the following Exercises are extracted from the Compositions of CORELLI, an antient classical Author, celebrated for the rich variety of his Harmonys, the flowing progression of his Basses and the melodious chasteness of his Air. These Exercises afford various examples of the foregoing Suspensions, as well as every other Harmonic combination.

Rules.

The Roots are to be written in the under Line with their appropriate Signatures. All the Harmonys signified by the Signatures of the Harmonic Basses are to be written in the upper line; such Basses as have no Signatures are Roots.

The upper notes of the Chords should move in Diatonic order as much as possible, except where such order would occasion any disallowed progression in the Melody, in which case skip may be be made to a more distant Interval provided such Interval is not a Discord; a skip may likewise be made after a Cadence, or in order to prepare a Discord; of which the 2nd and 4th Bar of the first Exercise afford examples. see *

Imperfect Concords in the melody are preferable to Perfect, as far as they contribute to agreeable air. All the Discords in these Exercises require a descending progression.

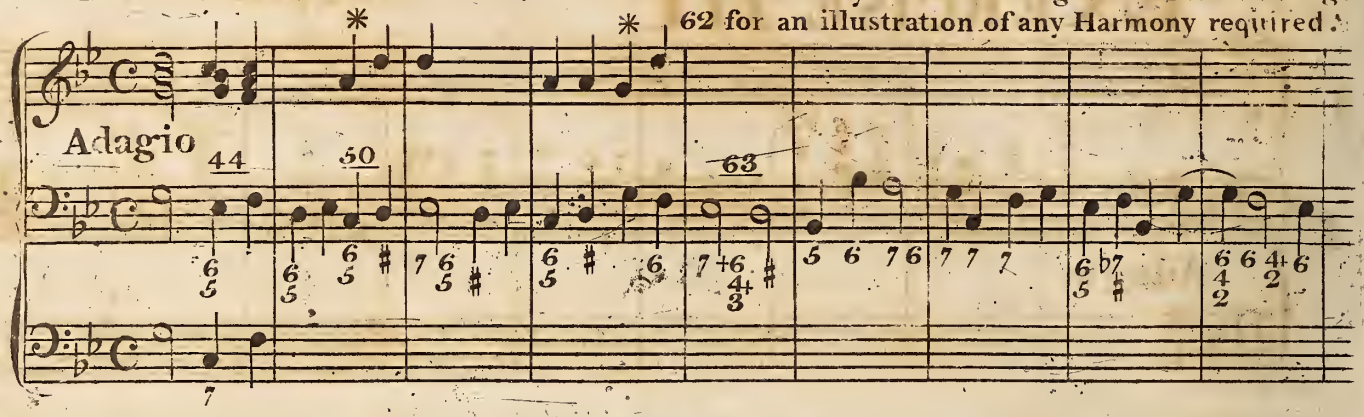
The sensible note (that is the Major 3rd in Dominant Harmony) requires an ascending progression. Notes are occasionally given in the Treble to regulate the progression of the Melody.

The numbers placed over particular Harmonys refer the Student to former Pages of this work wherein such Harmonys have been particularly treated on.

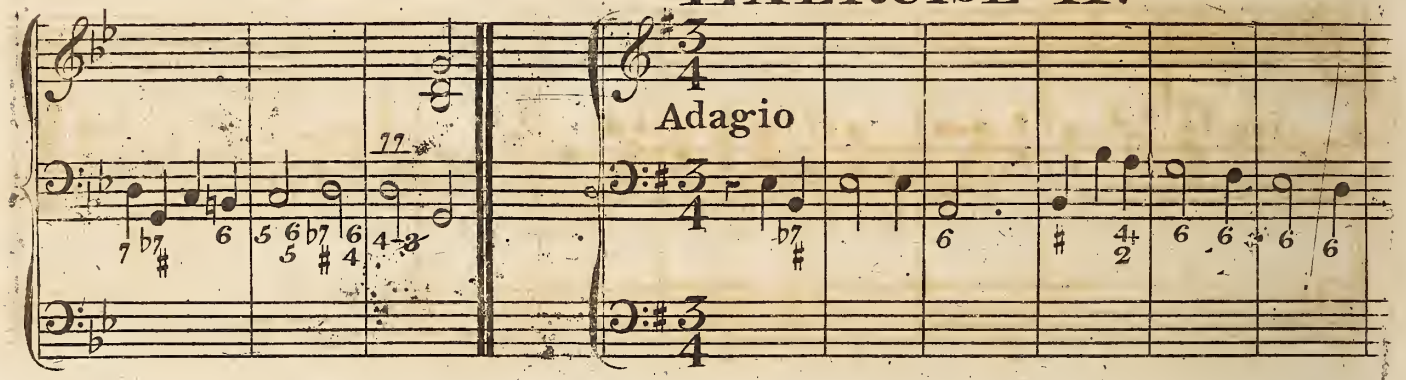
Each Exercise must begin with a perfect Concord in the melody. The last Cadence of every Exercise requires the 8th on the Key note to be used in the melody. see the last Bar of 1st Exercise.

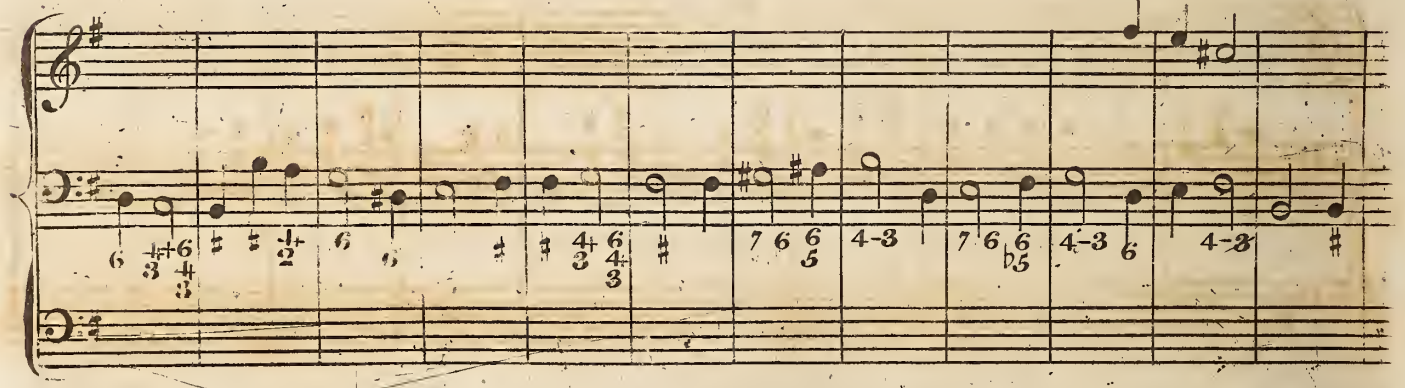
Exercise I.

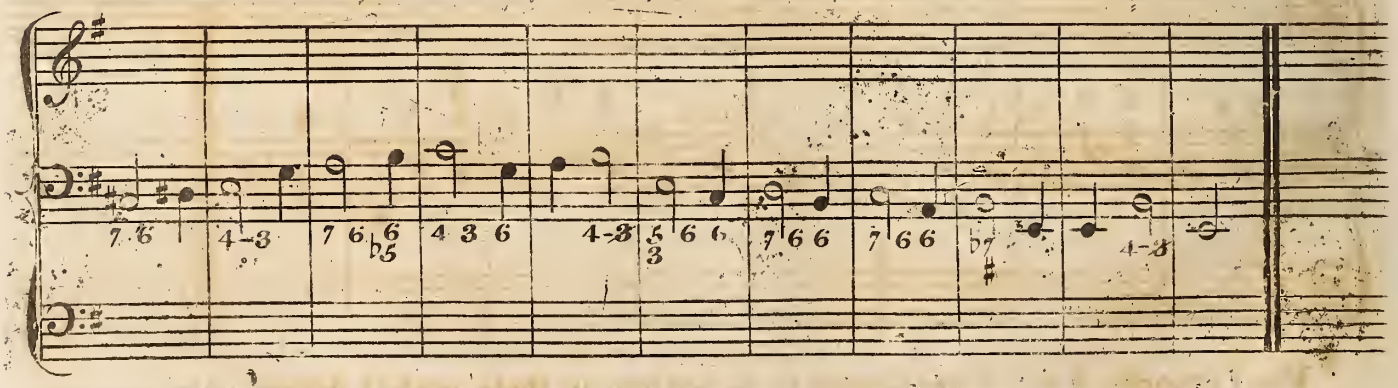
The Student may refer to the general Index on Page 62 for an illustration of any Harmony required.



Exercise II.







Exercise III.

Adagio.

* The Concords 4 and 5 are always to be written in their perfect degree, unless a super-fluous or diminished Character is annexed to them.

The following Exercises afford various Examples of Transition. Regular and Irregular.

All the Bass-notes without signiatures are either Harmonics, or Transient notes, such as have the sign of Irregular Transition over them (|) take the Harmony of the Bass following them, the rest belong to the Harmony immediately preceding.

The Student is directed to place a + over such Bass-notes as move in Regular Transition, in the manner exemplified in the first Bar.

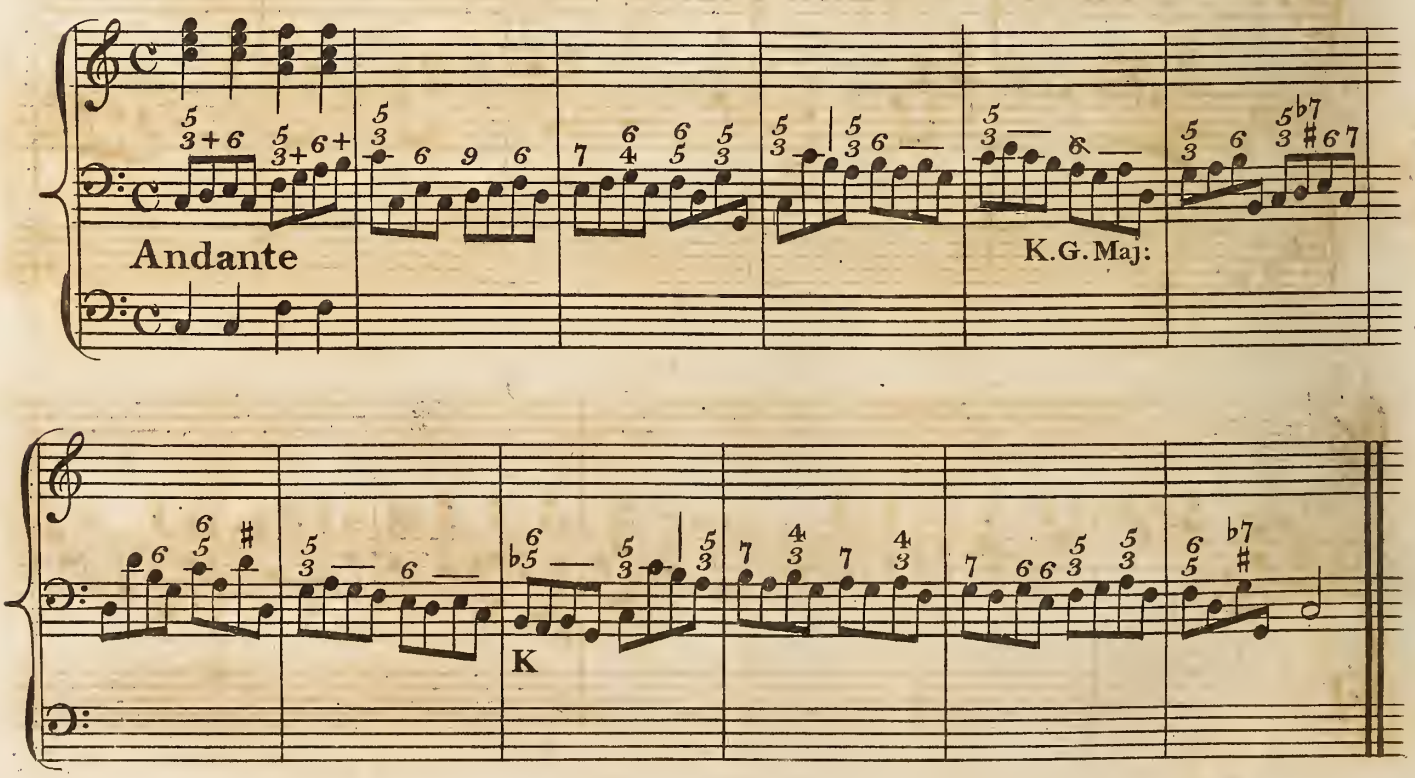
The Letter K denotes a Modulation into a new Key by means of a Dominant Harmony; which Key the Student is to signify, in the manner exemplified in the 5th. Bar.

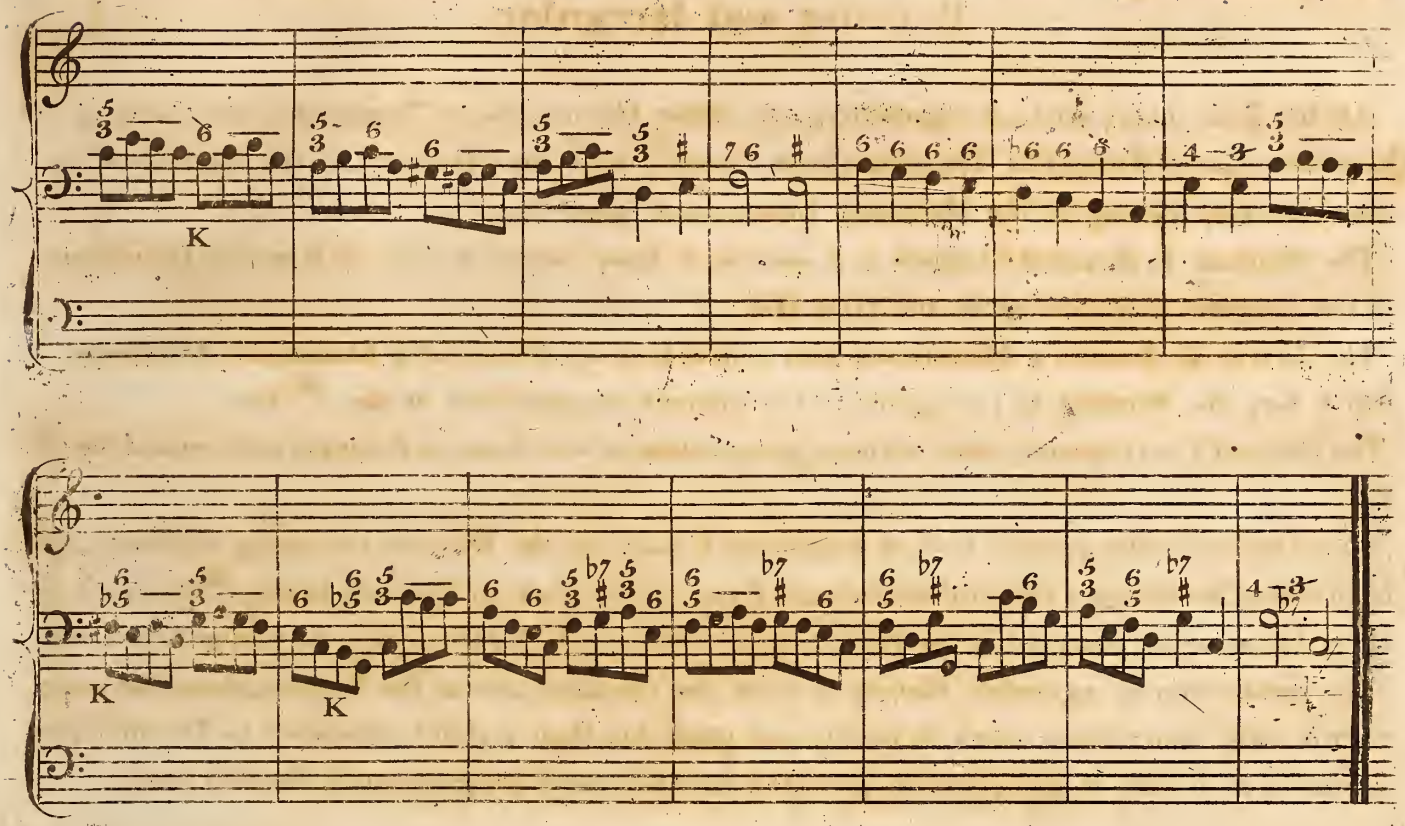
The Discord 7 is frequently used without preparation, of which see an Example at the end of the 6th. Bar.

An exception to the general rule of resolution is made by the Discord remaining stationary, and in so doing becoming a Concord to the next Bass; of which see an Example in the 6th. Bar; various other Licences are admitted in the resolution of Discords, which will speedily be brought forward.

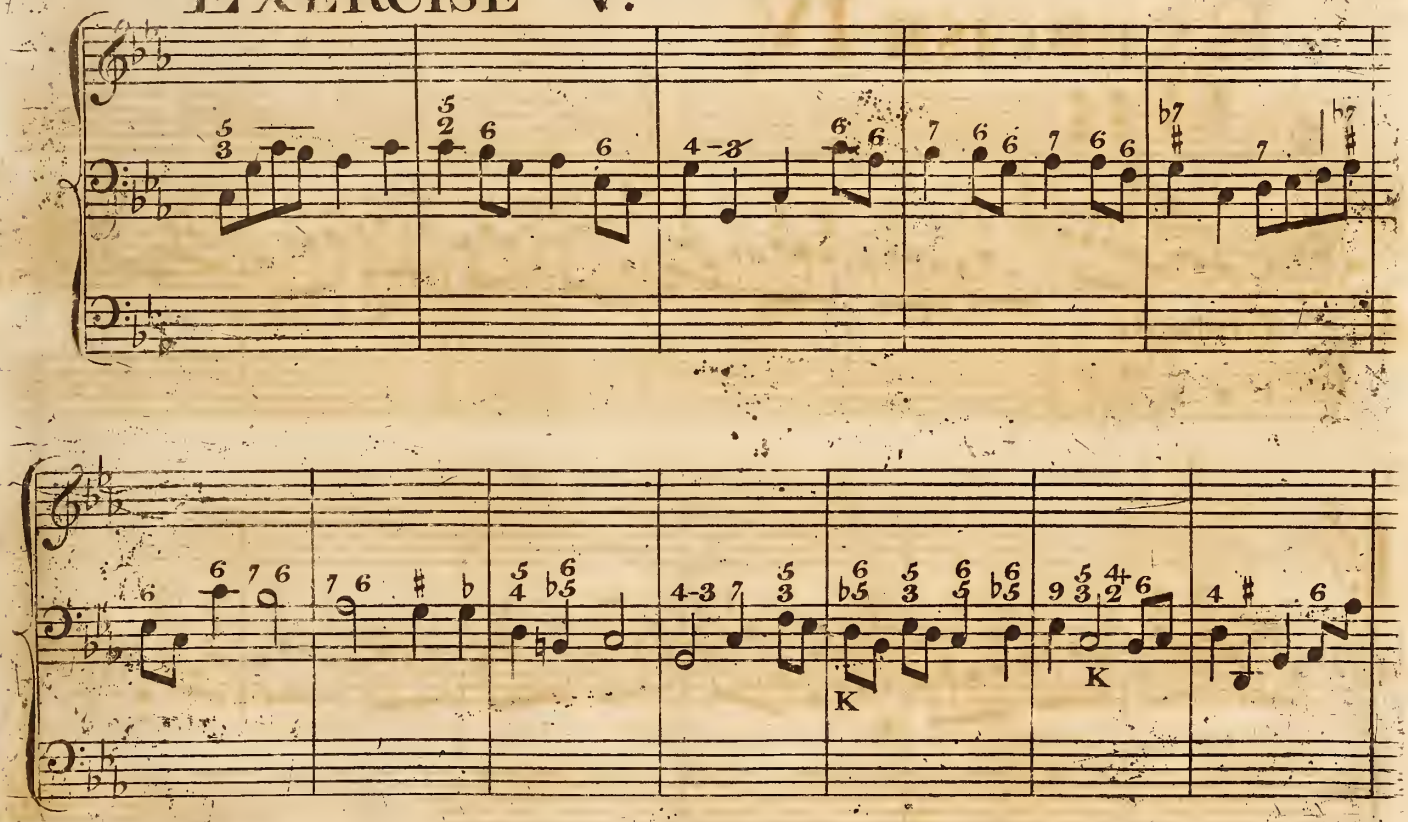
The production of agreeable Melody is to be the constant aim of the Student, therefore whenever a skip contributes more to variety and good Air, than a strict adherence to Diatonic progression, such skip is performable, provided no disallowed progression is thereby made.

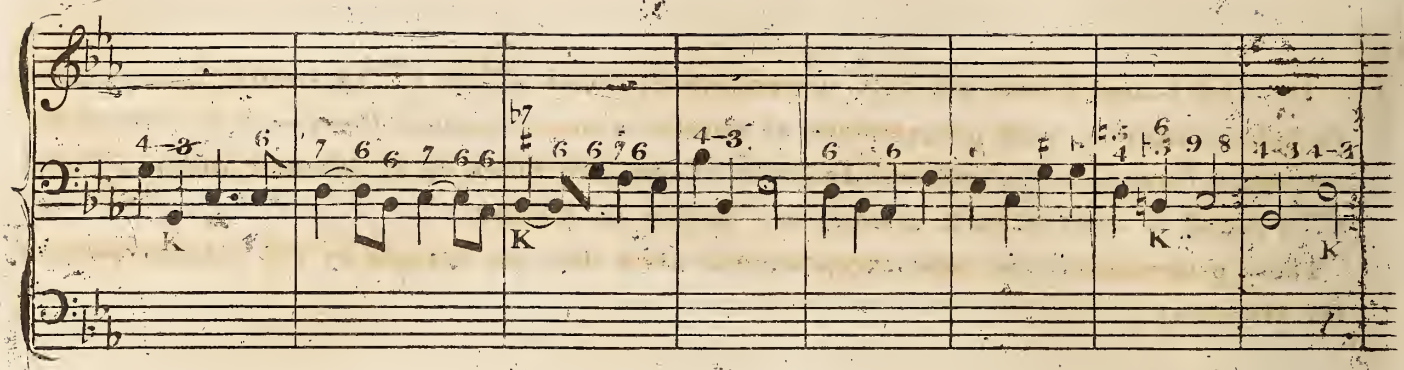
Exercise IV.

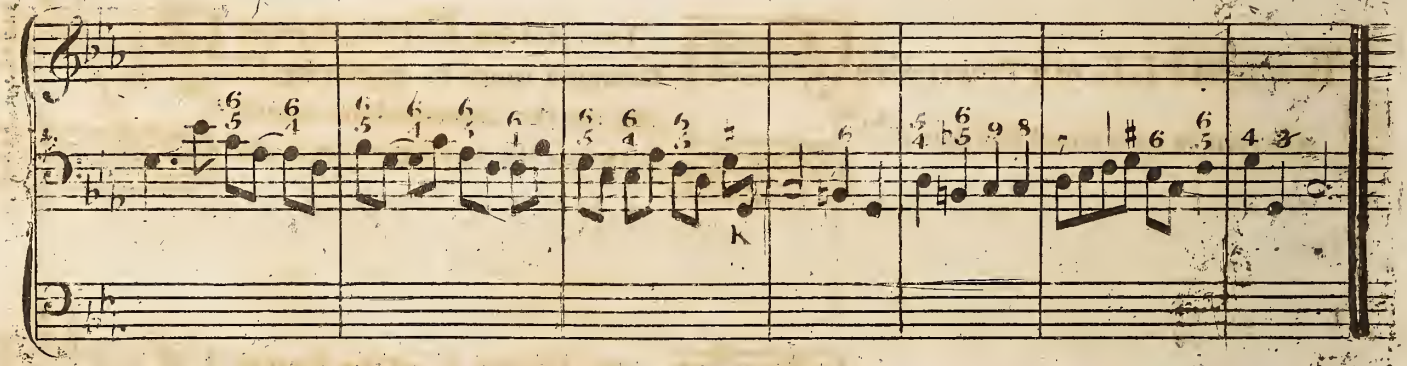




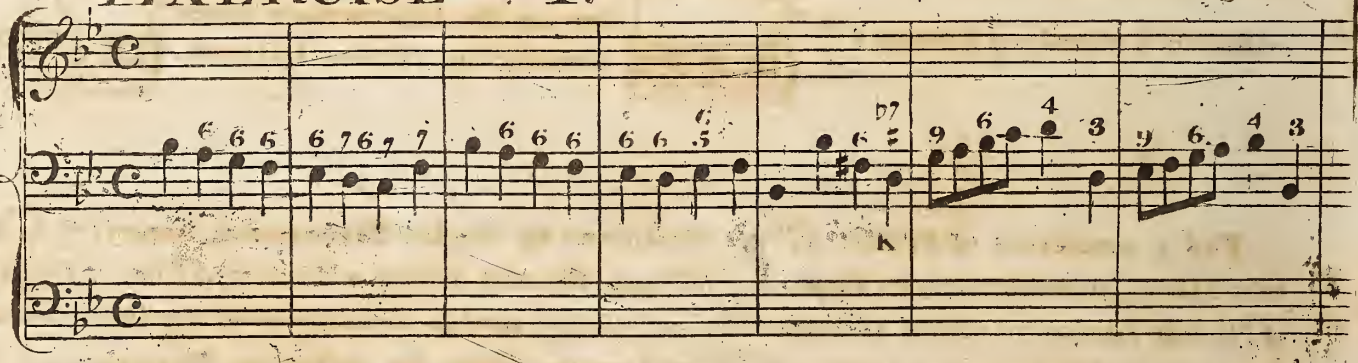
EXERCISE V.

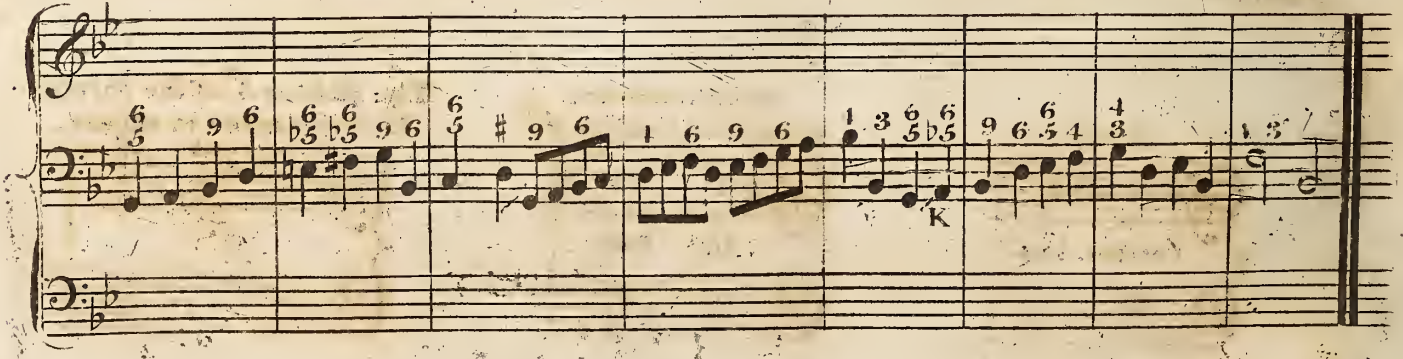




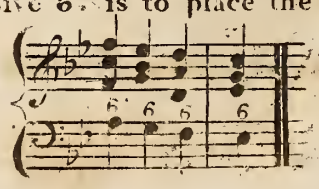


EXERCISE VI.





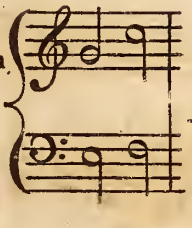
* The best method of accompanying a passage of successive 6.ths is to place the 6.ths in the melody and double the 8.th and then the 6.th alternately thus



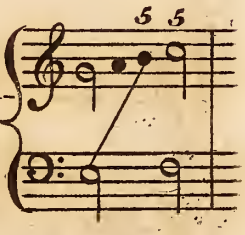
In strict Compositions not only successions of direct 5.ths and 8.ths by similar motion are forbid, but likewise such progressions of sounds as would produce them were the intermediate space formed by the extreme Intervals of one part filled up in Diatonic order, 5.ths and 8.ths if found to exist in such manner are said to be Hidden.

These progressions are most exceptionable when they are formed by the extreme parts of the Harmony.

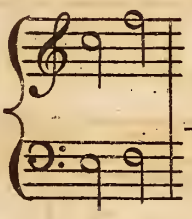
EXAMPLE of a Progression wherein is contained Hidden 5.ths



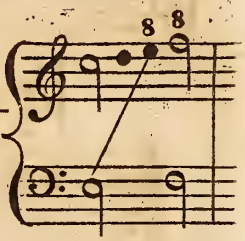
The Hidden 5.ths of the former Example made to appear by filling up the intermediate space between the extreme Intervals.



EXAMPLE of a Progression wherein is contained Hidden 8.ths

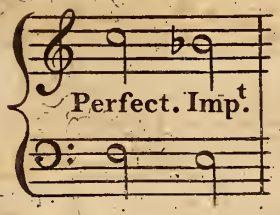


The Hidden 8.ths of the former Examples made to appear by filling up the intermediate space between the extreme Intervals.

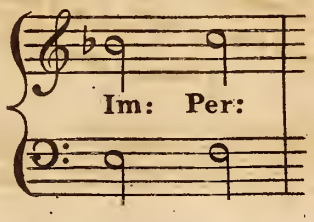


Tho' a succession of Perfect 5.ths are disallowed by similar Progression, Imperfect 5.ths are admissable in succession; an Imperfect 5.th may likewise follow a Perfect 5.th but a Perfect 5.th is not allowed to follow an Imperfect, by similar motion, because were the intermediate space to be filled up two Hidden 5.ths would appear which the following Examples will illustrate.

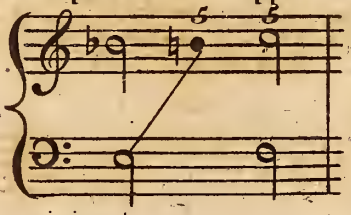
Allowed



Disallowed on account of Hidden 5.ths



The Hidden 5.th of the former Example made to appear.

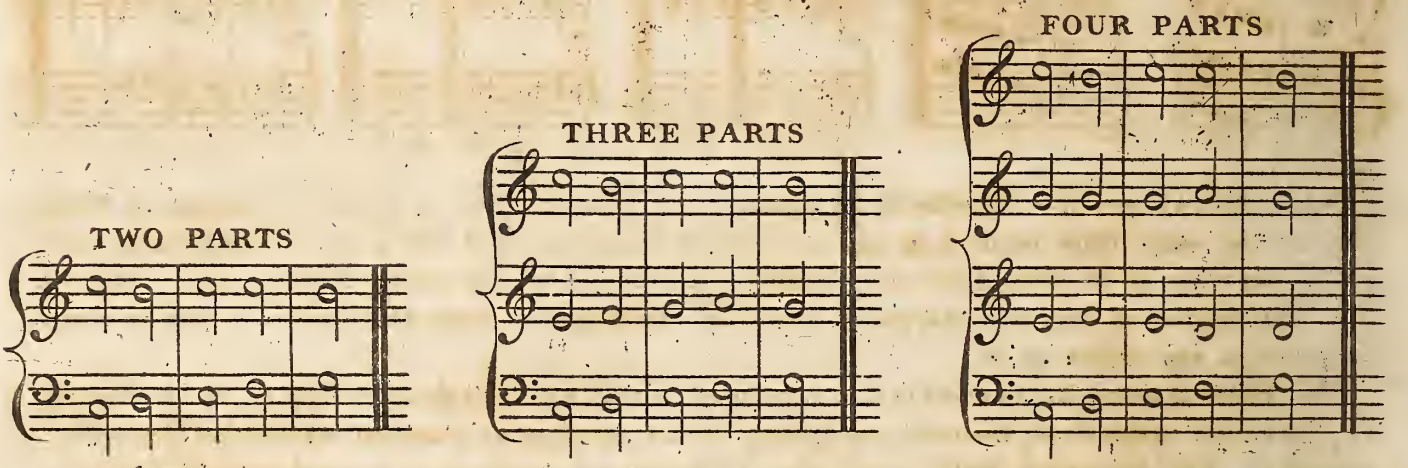


Even the successive 5.ths which are allowed, are better in three or more parts, than in two, only.

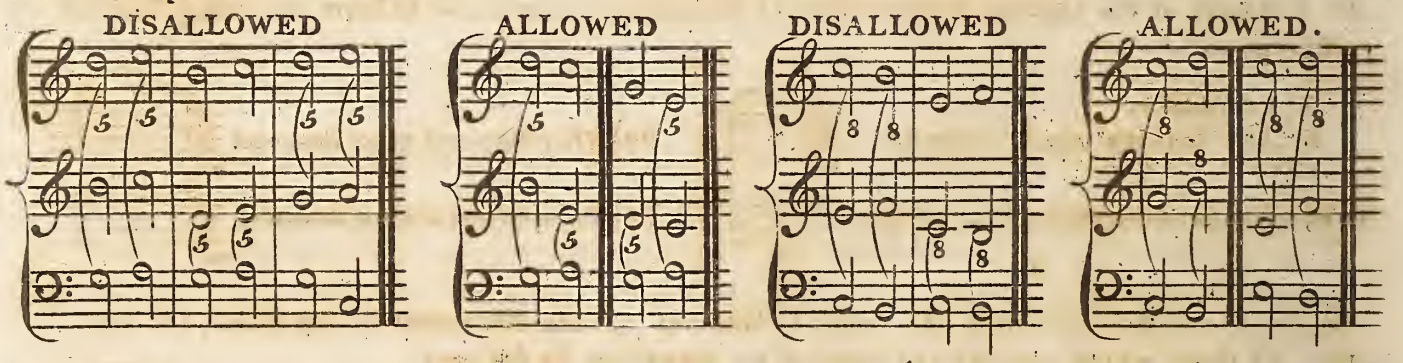
Essay XX.

On the progression of intervals in general.

Harmony is unlimited with respect to the number of parts in which it may be used, it may be in two, three, or more according to the style of the piece or the intention of the Composer, which the following Examples will illustrate.

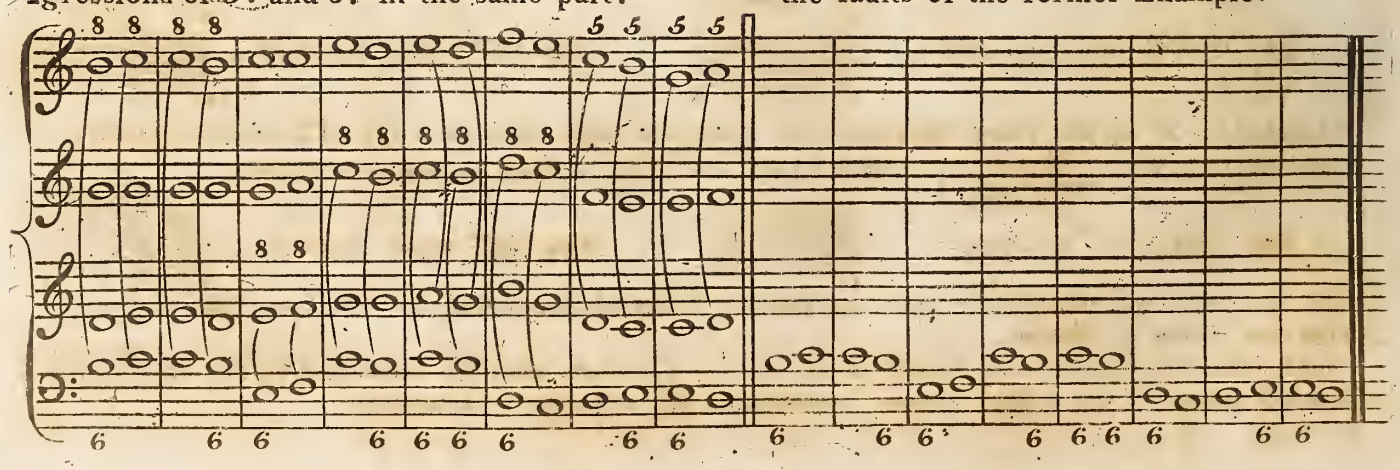


Tho' following 5.ths and 8.ths are forbid in the same part, yet they are not disallowed when in different parts.



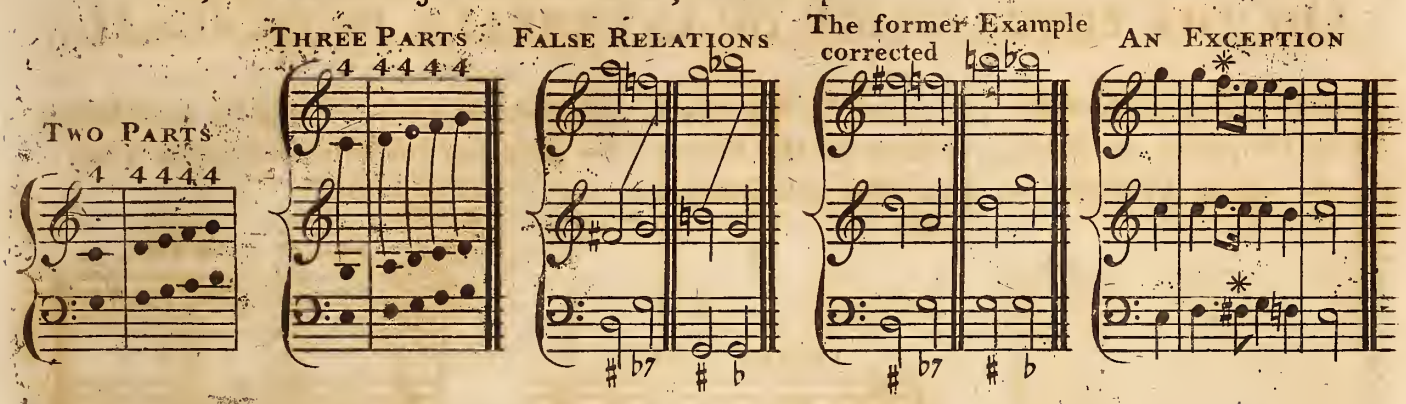
This Exercise contains a variety of false Progressions of 5.ths and 8.ths in the same part.

The Student is here required to correct the faults of the former Example.



When the Harmony consists of more than four parts the progression of the interior parts is not so strictly limited.

Successive 4ths by similar motion are disallowed in two parts, onaccount of their disagreeable effect, but are not objected to in three, or more parts.

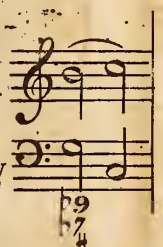


False Relations are likewise to be avoided; the disallowance so denominated, arises from making the same note natural in one part of the Harmony, and Sharp or Flat in another part, either together or in immediate succession, as illustrated in the above Example, this restriction only applies to essential Harmony, Transient Intervals of such description being an exception, which see above at *

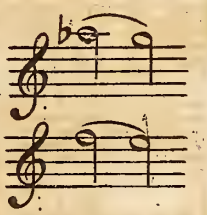
The Progression of Intervals is regulated in two ways, first according to the nature of the Intervals themselves, secondly, according to the number of parts of which the Harmony consists. The following Rules shew what Intervals are required to ascend, what to descend, and what are unlimited in their progression.

An Example of the regular Progression of the Intervals contained in Domt. Harmony Double Compound.

5 } Unlimited.
3 } This Interval must ascend
G Root } leads to the Harmony of the Key

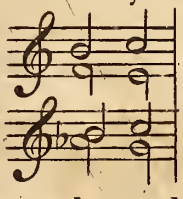


♭9 } This Interval must descend
♭7 } This Interval must descend

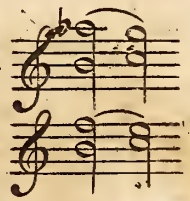


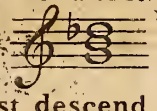
By the above Rule not only the original Interval of this Harmony is regulated, but likewise all those which are derived from it by Inversion, as follows.

The 4th } must ascend
The ×2nd } must ascend

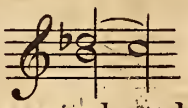


The ♭♭7th } must descend
The ♭5th } must descend

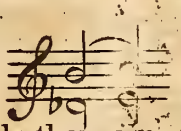


Should the 5th in the Dom: Harmony, be rendered Imperfect in a way of Transition (which it frequently is, thus ) a ♭♭3rd and ×6th will be then contained therein.

The ♭♭3 must descend



The ×6th must ascend



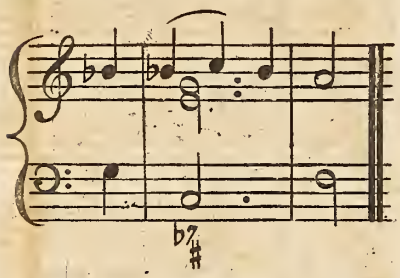
All Discords by Suspension must ascend, or descend, according as the Intervals they suspend are above or below.

Such Intervals as are not found in the above Example may be regulated by the following General Rule. All major sounds should ascend, and minor descend.

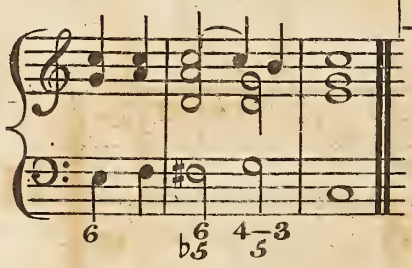
LICENCES admitted in the PROGRESSION of HARMONY

Certain Licences are allowed in Composition in regard to the Preparation and Resolution of Discords, which form exceptions to some of the foregoing rules.

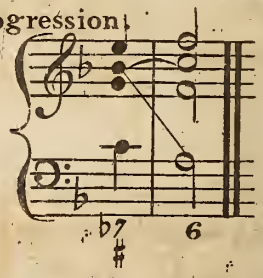
LICENCE 1. A Discord may ascend to a branch of its Harmony before it descends for its Resolution.



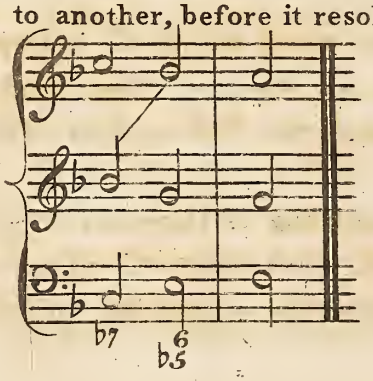
2. The Discord of one note may be converted into that of another before it Resolves.



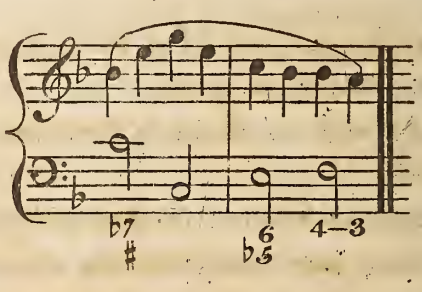
3 The Bass may take that note on which the Discord should resolve in the upper part, in which case such Discord is permitted to take an irregular Progression.



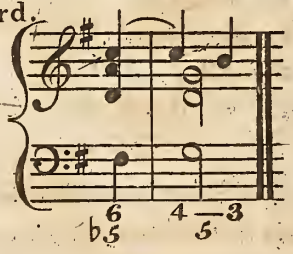
4. The General Rule requires Discords to be Prepared, and Resolved in the same part, yet a Discord may sometimes be transferred from one part of the Harmony to another, before it resolves.



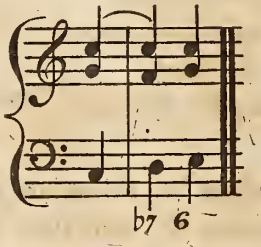
5. A Discord may move to various parts of its Harmony before it resolves



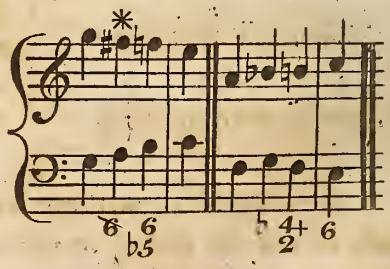
6. The Dom.t Har.y is not only permitted to be used in all its various forms without Preparation, but is allowed to stand in the place of a Concord and prepare a succeeding Discord.



7. A Discord may remain stationary and in so doing form a Concord in the next Harmony.



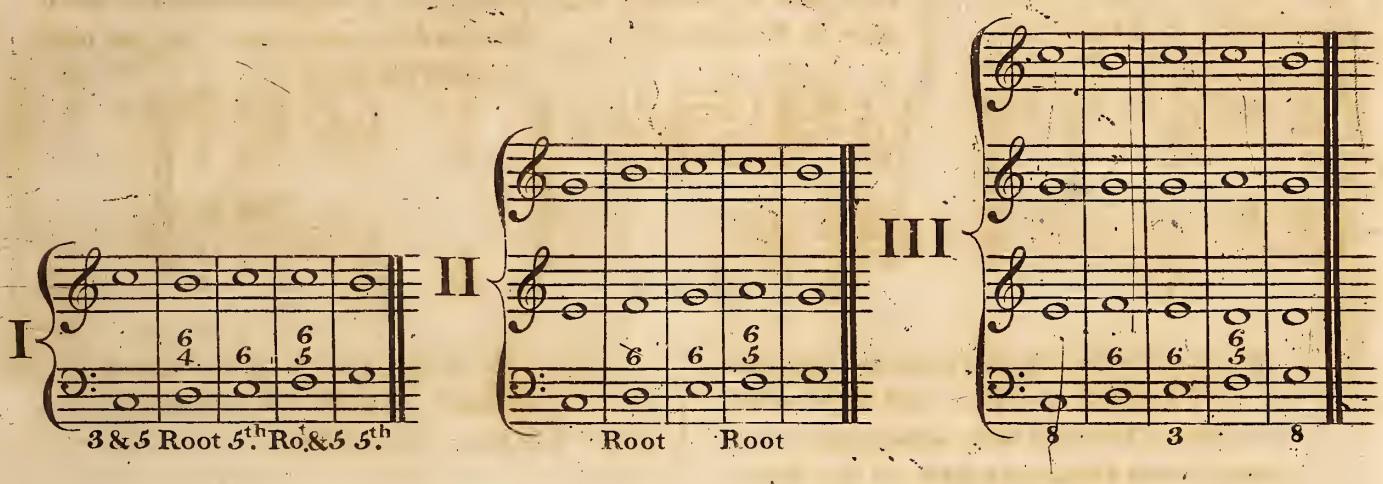
8 For the sake of a Chromatic Progression such Intervals as should descend, are permitted to ascend, and such as should ascend, to descend.



The Discord 7 is in many cases permitted to be used without Preparation.

On the distribution of intervals in two, three, four or more parts.

It is obvious that when Harmonys are only used in two parts every Harmony is incomplete, when in three parts that Triads may be complete but that Compound Harmonys must be incomplete, but that when in four, or more regular parts every Harmony may not only be complete, but that the Triads must have some one or more of their Intervals doubled, this will be further illustrated by the following Examples.



The figures and the word Root placed under the Bass notes of the 1st Example shew what part of the Harmony is omitted. In the 2nd Example are seen two Compound Harmonys in each of which the Root is omitted. In the 3rd Example the figures shew what Intervals are doubled.

To afford the Student further assistance in the well regulating of Harmony in two, three four or more parts, the following directions are subjoined, which point out what parts of a Harmony may be doubled and what omitted when circumstances prevent the use of them in a complete form.

HARMONIC TRIAD	DOMINANT HARMONY	IMPERFECT COMPOUND HARMONY
5 may be doubled	♭7 should not be omitted	♭7 should not be omitted
3 may be doubled	5 may be doubled ~~3~~ should neither be omitted nor doubled	5 may be doubled ♭3 {may be doubled may ascend
Root may be doubled	Root may be doubled	Root may be doubled

It is to be observed that such Intervals as claim an absolute Progression must not be doubled, as the so doing would occasion two 8ths and that when a sound unlimited in its progression is doubled, its duplicate must take a different direction.

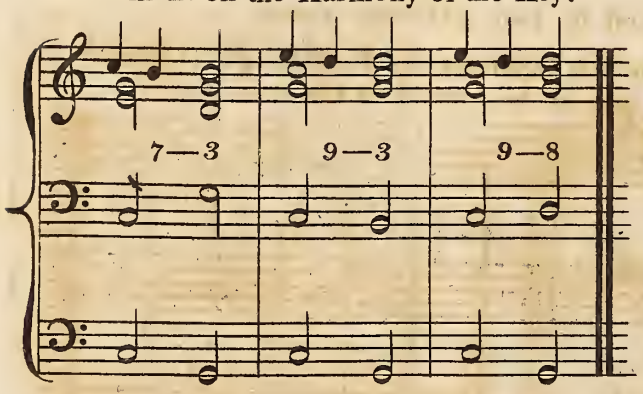
Transient Intervals must not be doubled.

A further ILLUSTRATION of HARMONIES arising from ANTICIPATION.

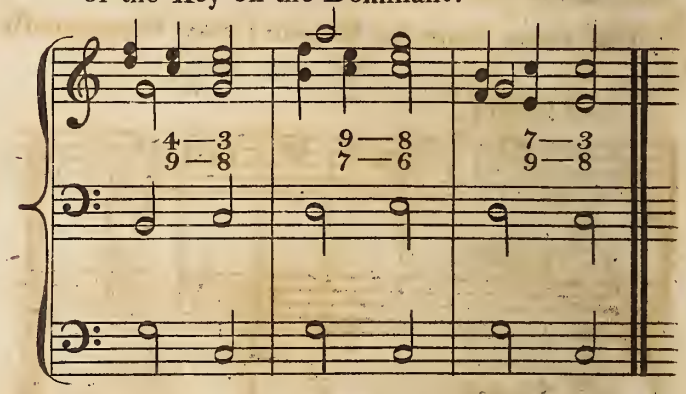
Anticipation (as has been already observed on Page 87) arises by introducing on one Harmony a part of the succeeding.

VARIOUS EXAMPLES of ANTICIPATION.

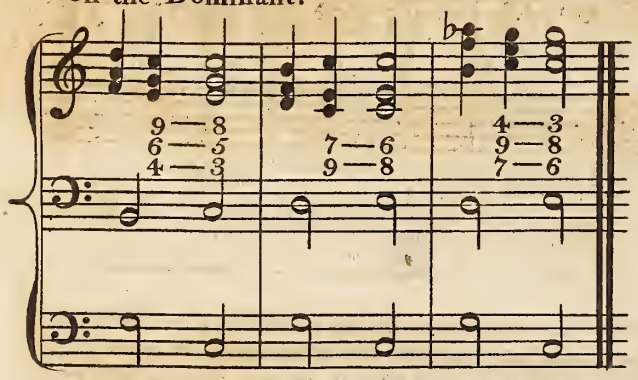
Anticipation of the 3rd & 5th of the Dominant on the Harmony of the Key.



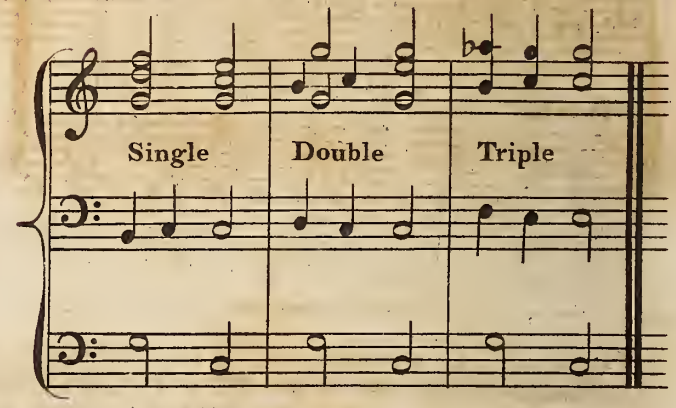
Double Anticipations of the Harmony of the Key on the Dominant.



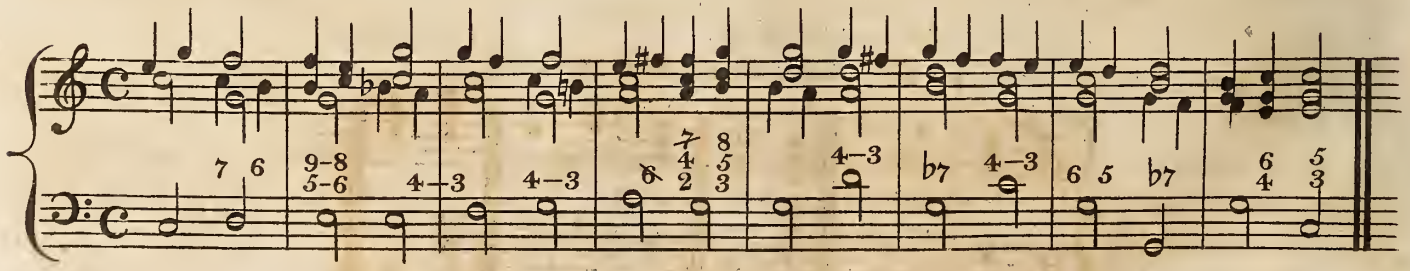
Triple Anticipations of the Key on the Dominant.



Anticipations in the Bass.



Examples of various Suspensions and Anticipations of Harmony.



Various Exercises on the Accompaniment of the Major and Minor Scales, in which all the former Harmonys are further exemplified.

These Exercises are to be filled up according to the rules before given in the manner of the 3rd. Example on Page 99.

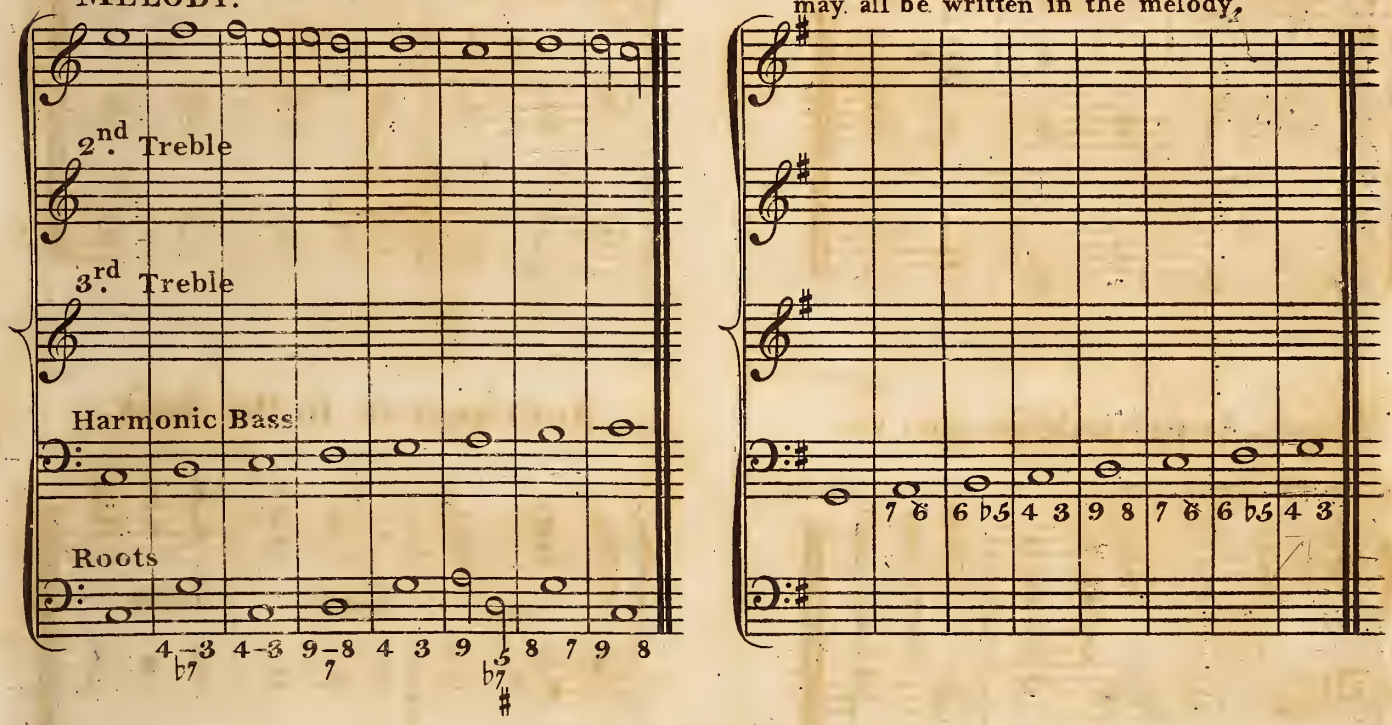
A Diatonic Progression in the melody is to be preferred, tho' a skip may occasionally be made in order to prepare a Discord.

If necessary, the melody may occasionally descend below the 2nd. Treble, and the 2nd. Treble below the 3rd.

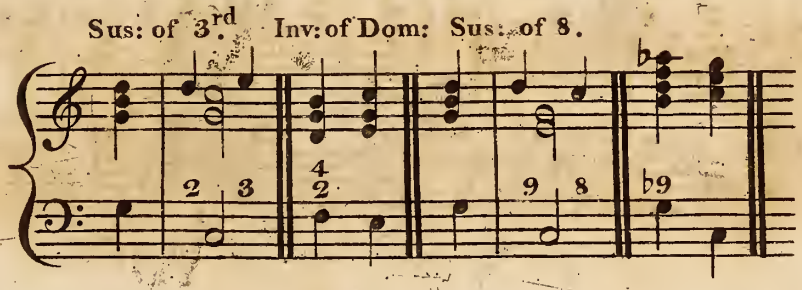
The same note (or Unison) may occasionally be used in two different Parts.

*Melody.

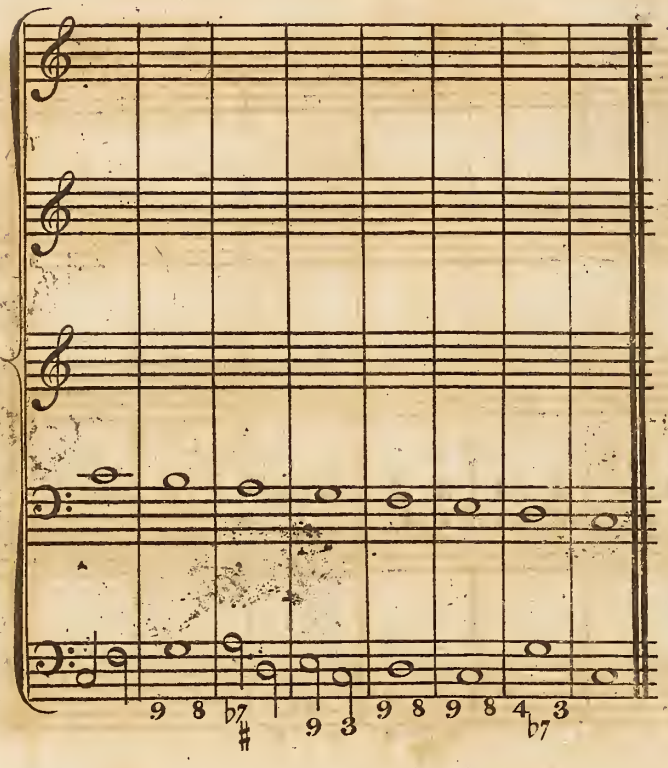
In this Exercise the Prepn. Suspn. and Resoln. may all be written in the melody.



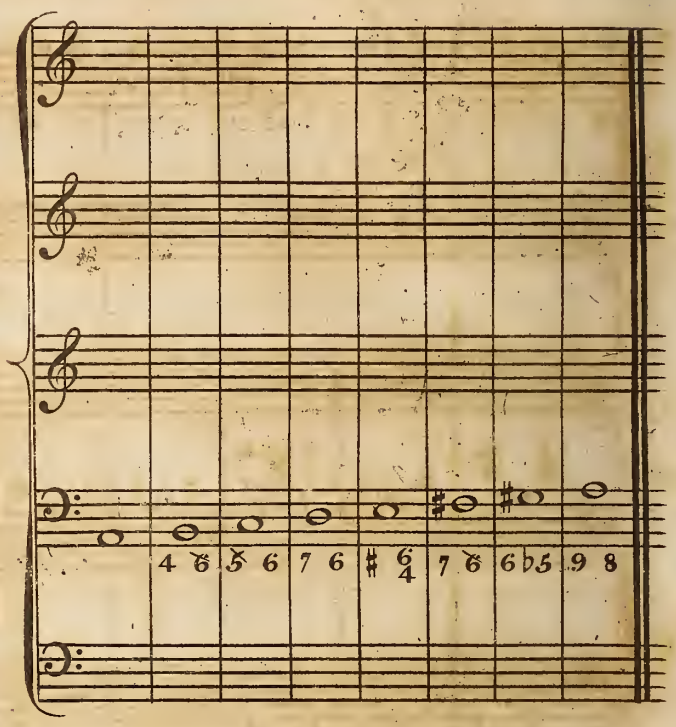
*As in applying the Signatures in these Exercises the Student may sometimes be at a loss how to distinguish the Interval 9 from that of the 2nd. it will be necessary in such case to regulate the Signatures in question by the following rule. When this Interval is found in its lowest denomination, (that is in the relation of a Tone or Semitone to the Bass) it is always treated as a 2nd. so likewise when it is a Suspension of the 3rd. or when it arises from an Inversion of the Compound Dominant Harmony. But when it is a Suspension of the 8 or the extreme Interval of Double Compound Harmony it is treated as a 9. this distinction wll be further elucidated by the following Examples.



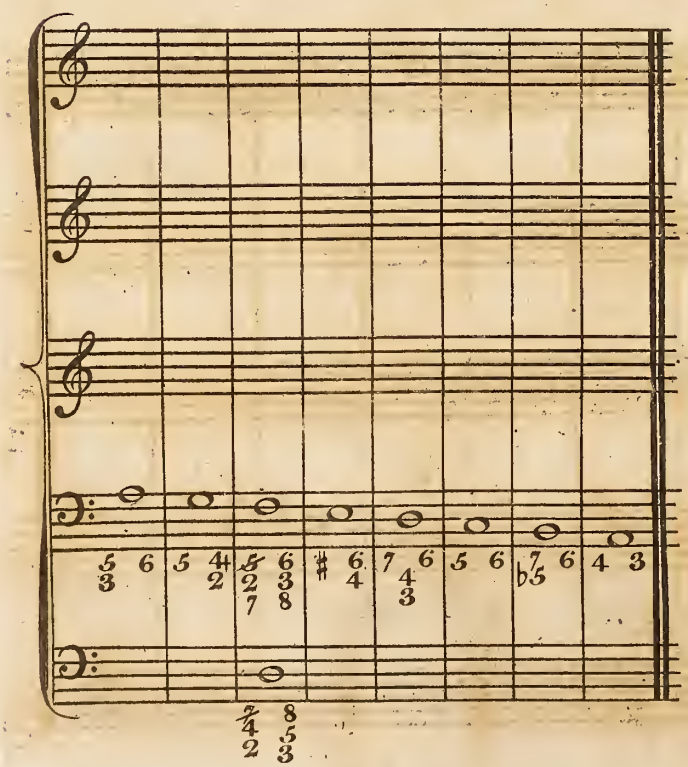
The Descending Major Scale.

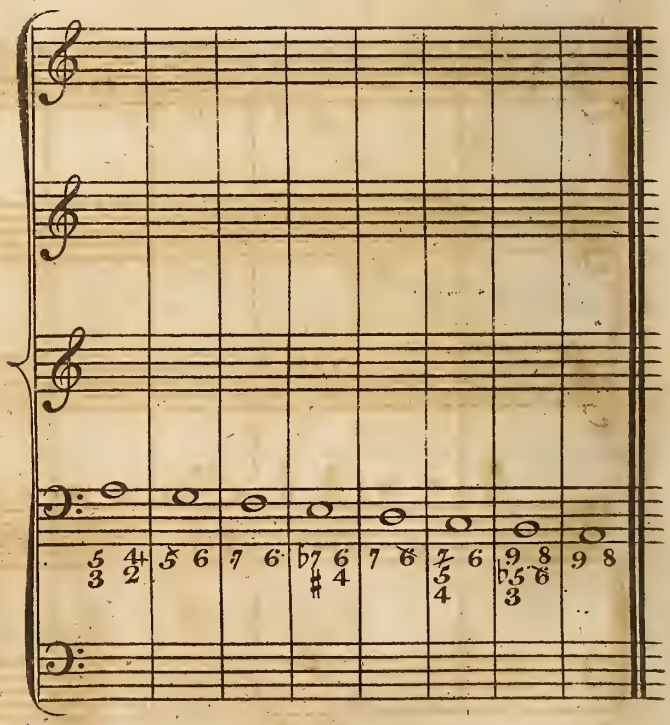


The Ascending Minor Scale.

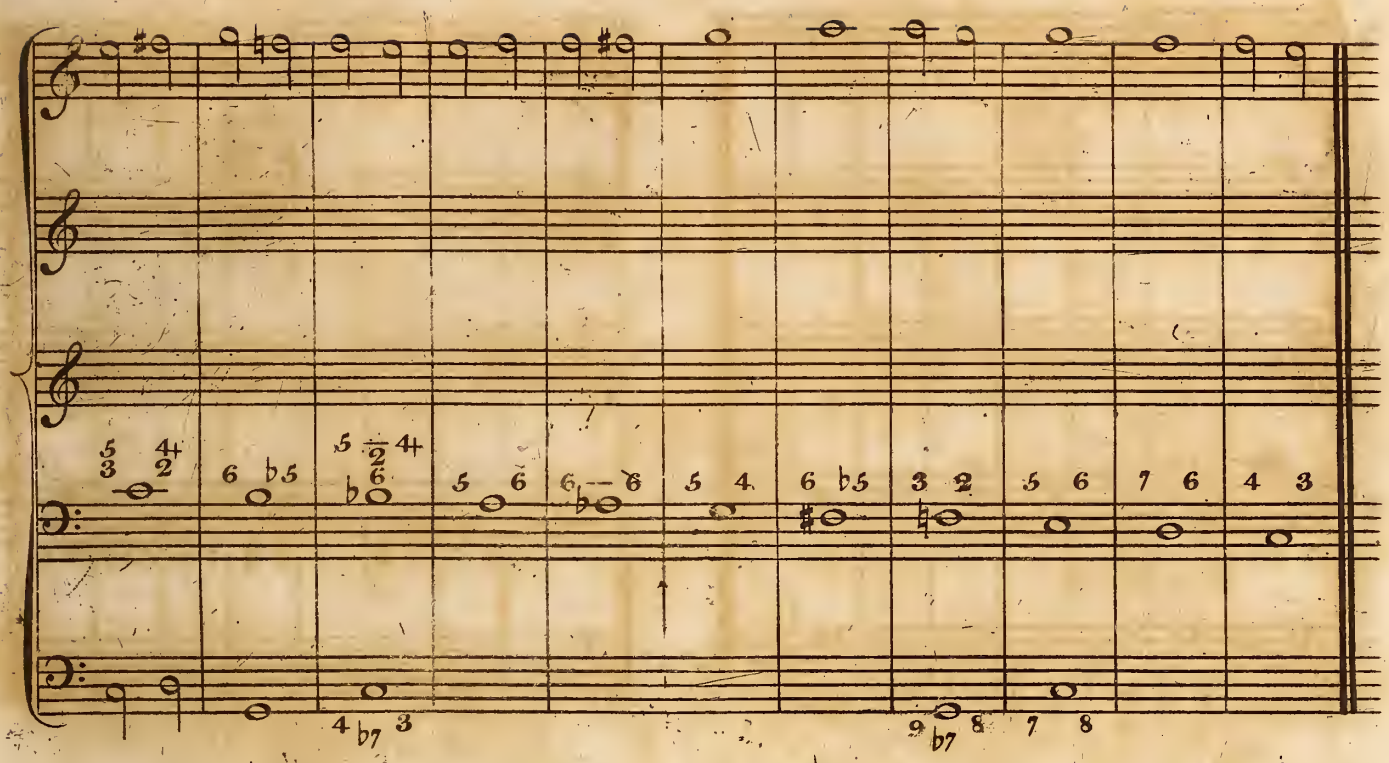


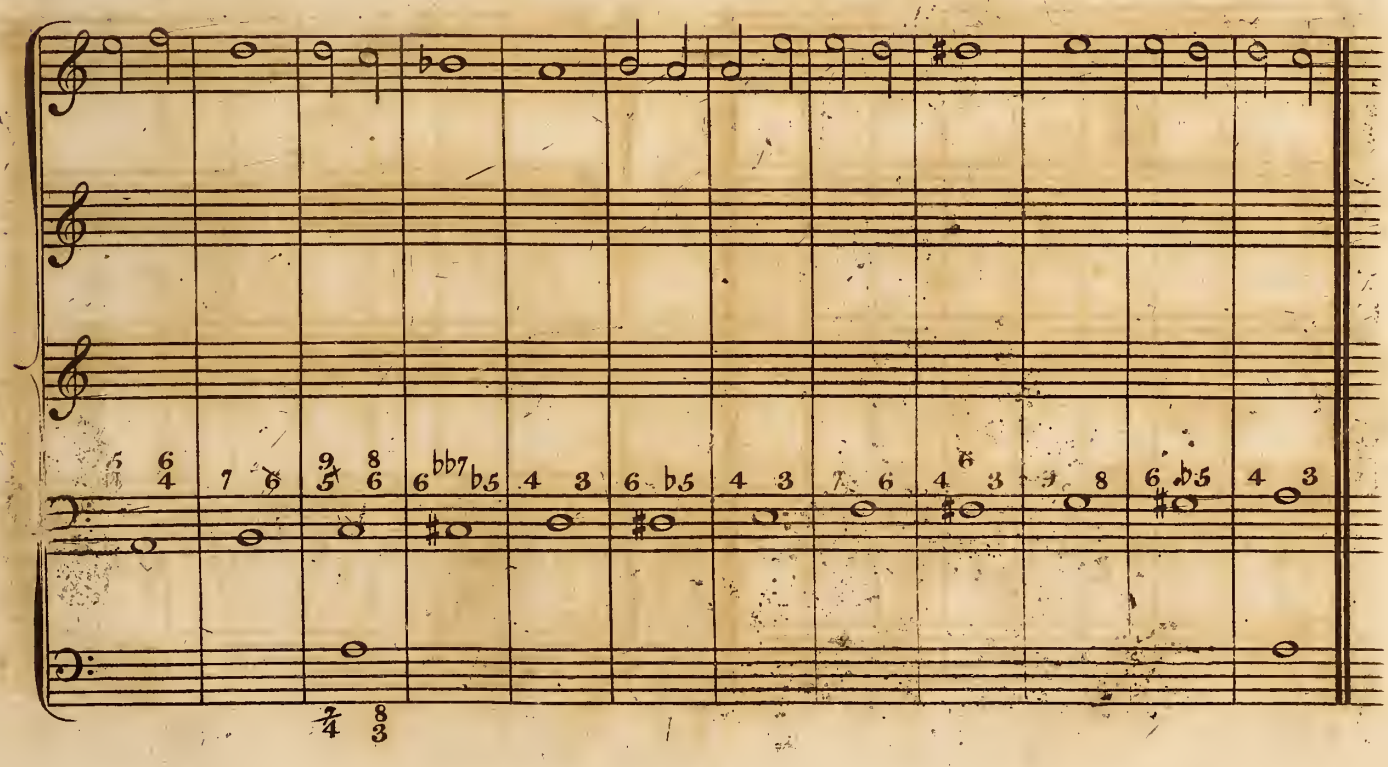
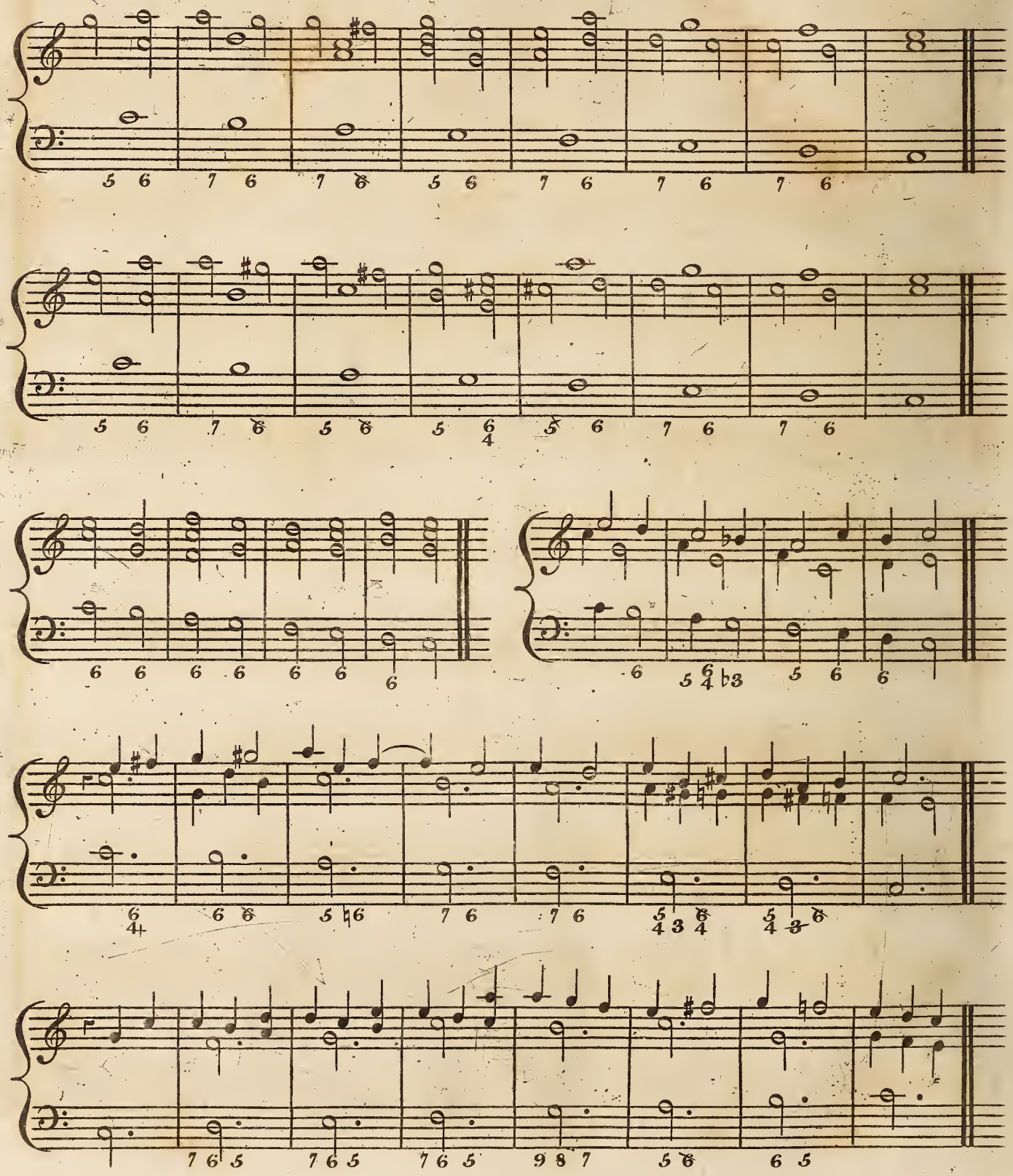
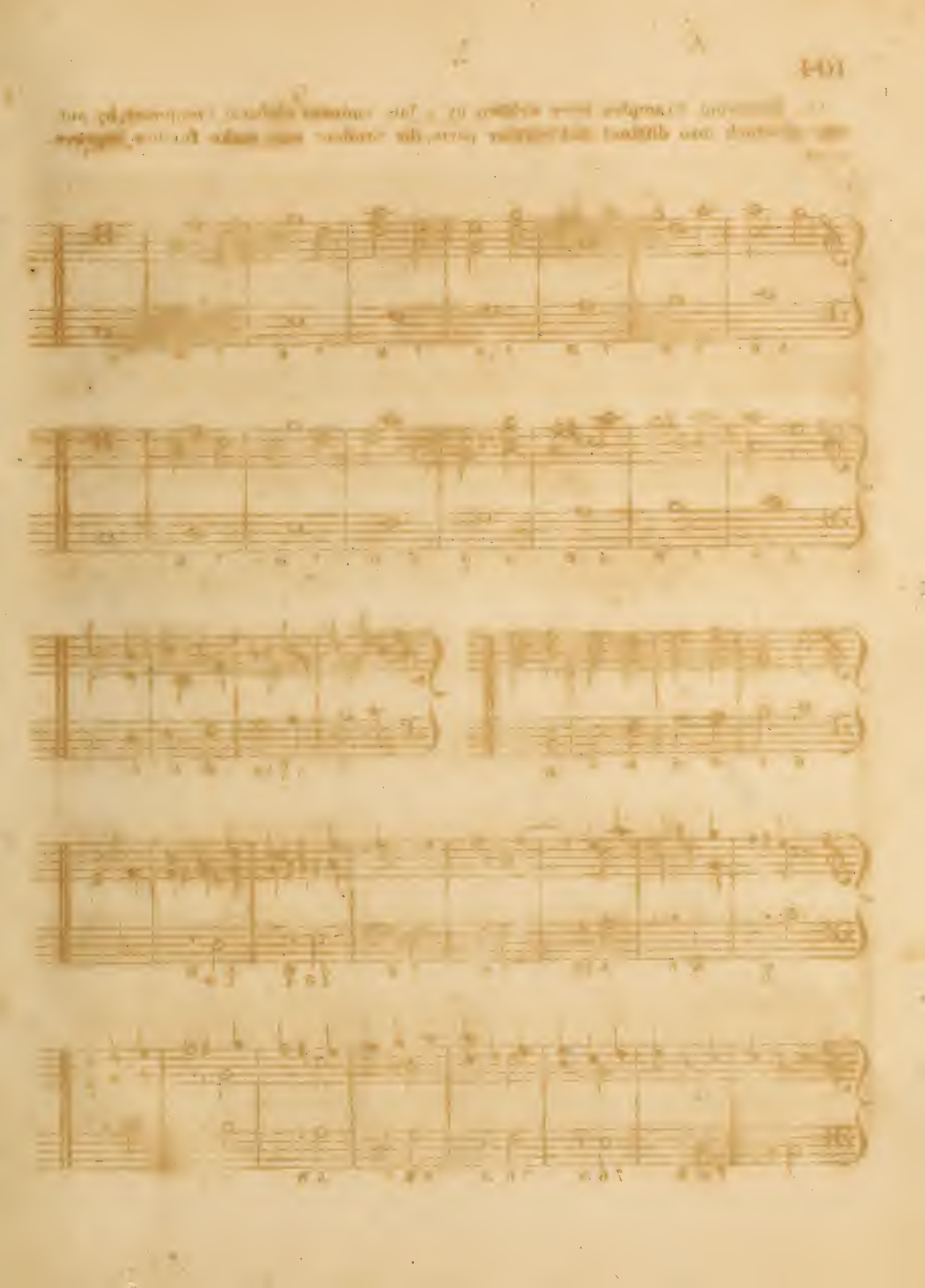
Descending Minor Scales.





Cromatic.





The following Examples were written by a late eminent clafsical Composer, by putting of which into diftinct and regular parts, the Student may make further improvement.